

From the Galleries and Portfolios of the following well-known Collectors and Artists: Sir Rutherford Alcock, K.C.B.; Sir Wm. J. W. Baynes, Bart.; Sir John Everett Millais, Bart., P.R.A.; Right Hon. Viscount Powerscourt; Sir Benj. West, P.R.A.; William Edwards; Archdeacon Harrison; H. Stacy Marks, R.A.; Lord Mulgrave; Paul Sandby, R.A.; Gilbert Hamerton; Earl Spencer; George Skene of Skene, N.B.; Queen Christian of Sweden; and Sir Gilbert East.

Caxton
Head



Art
Catalogue.

DRAWINGS & STUDIES BY OLD MASTERS;

Oil Paintings;

WATER-COLOUR DRAWINGS;

ENGRAVINGS;

Sketches & Finished Drawings by English Artists;

PORTRAITS.

OFFERED FOR SALE AT THE MODERATE PRICES AFFIXED BY

J. & M. L. Tregaskis,

At their House, at the Sign of the "Caxton Head,"

232, HIGH HOLBORN, LONDON, W.C.

This Catalogue contains descriptions of a large number of important Works of Art, from celebrated Collections. A list of the Artists' names will be found on the following page.

PRINCIPAL CONTENTS.

ARTISTS' NAMES.

PAGE		PAGE		PAGE		PAGE	
Alais	6	Crome	3	Kerr (Mrs. Alex.)	6	Renier Nooms, called	
Alken (Henry)	9	Cruikshank (G.)	19	Kneller (Sir G.)	4	Zeeman	4
Angell (Frank)	5	De Wint (after, by W. Scott)	10	Logines (E.)	4	Richardson (T. M.)	6
Barry (F.)	3	Domenichino	3	Longueville (C.)	27	Romney (G.)	1-12
Beardsley (Aubrey)	9	Duhoyer	6	De Louthembourg (P. J.)	4	Rowlandson (Thos.)	to 9
Bejot (E.)	24	Dupendant	6	Mahoney (J.)	11	Runciman (A.)	4
Bell (J.)	9	East (Alfred)	25	Marks (H. Stacy)	12 to 15	Scharf (Sir G.)	12
Berghem (H.)	3	Evans (W.)	6	Milius (F.)	27	Schwartz, the German	
Blake (Wm.)	5	Fiammingo	3	Morland (G.)	11	Raphael	5
Bottomly (E.)	3	Field	3	Moucheron	11	Shepherd (T. Hosmer)	26
Bree (H.)	3	Flameng (L.)	25	Nasmyth (F.)	6	Smith (J. B.)	9
Bunbury (H. W.)	10	Flaxman (John)	11	Payne (Wm.)	6	Stothard (T.)	R.A. 15
Burne-Jones (Sir Ed., Bart.)	9-10	Frampt (F.)	3	Perelle	27	Taylor (F.)	10
Burney (E. F.)	10	Francia (L.)	11	Pfeiffer (F. J.)	6	Trevisoni	5
Calderson (P. H.)	R.A. 3	Frost (W. Ed.)	R.A. 6	Phillips	27	Van de Welde	15
Carascosa (Genl.)	5	Gardner (H.)	26	Poilpot & Laurens	27	Wall (W.)	5
Carracci	3	Goupel	26	Poussin (N.)	4	Walton (J. Whitehead)	5
Champollion (E.)	25	Dudley Hardy	19	Poynter (T.)	26	Weir (Harrison)	15-16
Cipriani (G. B.)	R.A. 10	Harper (J.)	6	Prout (Saml.)	11	West (Sir Benj.)	P.R.A. 16 to 19
Constable (John)	R.A. 10	Hay (Hon. Mrs.)	11	Pyne (J.)	4	Wilkie (Sir David)	R.A. 16
Copley Fielding	5	Huard (Louis)	11	Reading (H.)	11	Woolmer (A. J.)	5
Cotton (H. K.)	5	Jan Victoors	4	Guido Reni	3	Wright (J. M.)	16
Creswick (T.)	R.A. 10	Johnson (T.)	26			Zuccherelli (F.)	5

STUDIES AND DRAWINGS BY OLD MASTERS.

Algari (A.)	20	Crespi (G. M.)	21	Louthembourg (P. J. de)	22	School of Mantegna	23
Ambrogio (D.)	20	Cresti (D.)	21	Maratti (C.)	22	" " Paolo Veronese	23
Baccio del Bianco	20	Dal Sole (G. G.)	21	Marinari (O.)	22	" " Parmigiano	23
Badalocchio (Sisto)	20	De Hondecoeter (M.)	21	Menaigo (S.)	22	" " Raphael	23
Barbieri (G. F.)	20	De la Fage (R.)	21	Michelangelo (after)	22	Sirani (G. A.)	23
Barocci (F.)	20	Della Bella (S.)	21	Milani (A.)	22	Snyders (F.)	23
Barbatelli (B.)	20	Domenico da Ferrara	21	Mola	22	Solimena (F.)	23
Battoni (P. G.)	20	Du Jardin (K.)	21	Murillo (after)	22	Spisano (V.)	23
Berrettini (P.)	20	Dughet (G., called Gas-		Oudendijk (A.)	22	Terenzi da Urbino	23
Bloemen (P. van)	20	pard Poussin)	21	Pagani (P.)	22	Tiepolo (G. B.)	23
Bouchardon (E.)	20	Ferri (C.)	21	Pasignano	22	Torre Flaminio	23
Boucher (F.)	20	Franceschini (M. A.)	21	Pietro di Pietri	22	Van der Werff (A.)	23
Bourdon (S.)	20	Francesco di Piero Grossi	21	Possenti (B.)	22	Vanloo	23
Bril (P.)	20	Franco (G. B.)	21	Poussin (N.)	22	Vanni (R.)	23
Buonaccorsi (P.)	20	Giordano (L.)	21	Rademaker (G.)	22	Vanni (F.)	23
Burino (A.)	20	Goyen (Jan van)	21	Redi (T.)	22	Vanui (G. B.)	23
Canuti (D. M.)	20	Jacopo (or Jacone)	21	Reni (G.)	22	Vasari (G.)	23
Cardi (R.)	20	Jacopo Veronese	21	Reschi (P.)	22	Viani (G. M.)	23
Carducci (V.)	20	Jordaens (J.)	21	Romanelli (G. F.)	22	Wijck (T.)	23
Carlone (A.)	20	Lanfranco (G.)	21	Rubens (after)	22	Zampieri (D.)	23
Casolano (A.)	20	Le Gouaz (Y. M.)	21	School of Claude	22		
Castello (G. B.)	21	Ligozzi (J.)	21-22	" " Luca Cambiaso	22		

ENGRAVINGS AFTER THE FOLLOWING ARTISTS:

Alexander (W.)	25	Domenichino	32	Lely (Sir Peter)	29	Salt (H.)	27
Alken (H.)	24	Eastlake (C. L.)	25	Lonsdale	30, 32	Say (F. B.)	31
Arnald (G.)	A. R.A. 24	Eddis (E. H.)	32	Maclise	32	Scharf (Sir Geo.)	27
Barber	29	Eisen	25	Monnoyers (J. B.)		Simpson (J.)	32
Beechy (Sir Wm.)	29, 31	Ender	29	called "Baptiste"	27	Singleton (H.)	32
Benvenuti	31	Flaxman (J.)	R.A. 25	More (Sir Ant.)	32	Smirke (R.)	28
Berghem	24	Fuseli (H.)	R.A. 25	Moreau	25	Smith (J. R.)	28, 29
Blake (W.)	24	Goltzius (H.)	27	Munier (Amelie)	32	Stothard (T.)	R.A. 28, 29
Boitard	25	Gravelot (H.)	25	Newton (G. S.)	R.A. 27	Swinburne (H.)	28
Boivin (R.)	27	Greatbach	30	Northcote	29	Taylor (J.) of Bath	28
Boucher (F.)	27	Harding	31	Owen	29	Teniers (D.)	28
Briggs	32	Hayter	30	Pellegrini	29, 33	Thomson (H.)	R.A. 28, 31
Buck (S. & N.)	24	Hilton (Wm.)	R.A. 25	Perin	29	Titian	28
Cipriani	25	Hogarth (Wm.)	25-26	Phillip	32	Tresham (H.)	R.A. 25
Copeley	31	Holbein (H.)	30	Picart (B.)	27	Vandyke	29
Cortona (Pietro da)	25	Hopfer (D.)	27	Pine (R. Edge)	29	C. van Falens	28
Cousins (Saml.)	R.A. 29	Isham (H.)	26	Piranesi	27	Vauthier	29
Crispin de Pass	24	Kauffman (A.)	26	Raphael	27	Verico	31
Cruikshank (G.)	25	Kirk (Thos.)	26	Reinhart (C.)	27	Vivares	28
Dahl (M.)	31	Kneller (Sir G.)	29, 30, 31	Rembrandt	27, 32	M. de Vos	24
Dawe (N.)	29	Lambert (G.)	26	Reni Guido	27	West (Benj.)	29
De Besscha (J. M.)	27	Landseer (Sir Ed.)	R.A. 26	Reynolds (Sir Joshua)	30	Westall (R.)	R.A. 28
Devis (A. W.)	30	Langlet	31	Romney (G.)	29	Wickenden (R. J.)	28
Dien	31	Lawrence (Sir T.)	29	Rowlandson	32	Winterhalter (F.)	28
Dighton	25	Le Vacher	29	Rubens	27		

OIL PAINTINGS.

1 BARRY (F.) In the Solent, off Calshot Castle, oil painting, 17½in. by 27½in., 4 guineas

Pleasing study of sea and sky, very clever, varied by forts and a sea bird skimming the storm-tossed waves. From the collection of Sir Rutherford Alcock, K.C.B.

2 BERGHEM (H.) Cattle and Sheep in a Landscape, canvas, 25in. by 33½in., massive English gold frame, 36½in. by 45in. An important and valuable painting, 25 guineas

An extremely beautiful pastoral scene, comprising a group of Cattle and Sheep depicted with all possible grace and fidelity seeking shelter from the heat under a tree. The distant landscape, and the clouds which marble the faintly suggested azure of the sky, are a really delightful finish to a picture which typifies perfect peace and repose. Formerly the property of J. E. Bowen, Esq., of Slough.

3 BOTTOMLY (E.) Loch Lomond, pretty oil painting on canvas, in broad moulded gilt frame, glazed, 20½in. by 18½in., £2 2s

4 BREE (H.) Fine Landscape in oils, French scene, with Jura mountains in the distance, cattle, water, figures and trees in foreground, signed and dated 1877, on panel 9½in. by 13½in., in broad moulded gilt frame, 18½in. by 22in., £1 4s

5 CALDERON (P. H., R.A.) Evangeline, canvas, 10½in. by 8in., massive gilt frame, 20in. by 17½in., glazed, 3 guineas

A fine scheme of colour in strong light, figures realistically drawn and natural in the extreme. The light pours down from a lofty window above, bringing out every detail to the best advantage.

"All was ended now, the hope, and the fear and the sorrow,
All the aching of heart, the restless, unsatisfied longing,
All the dull deep pain and constant anguish of patience,
And, as she pressed once more the lifeless head to her bosom,
Meekly bowed her own, and murmured,

"Father, I thank Thee!"

Evangeline, Part II.

6 CARRACCI.—A MUSICAL CONVERSATION, 44in. by 51in., frame 44in. by 61in. From the Collection of the late THOMAS B. GROVE, Esq., 12 guineas

A sumptuous picture of a lady in crimson brocade richly jewelled, seated at her virginal playing from figured bass, her finely moulded, delicate, white hands being the perfection of form. Opposite is an unclad boy fingering a violin, and near him a maiden putting her pretty lips to the flute. Another, of riper years, sings from a score, while a fair child, leaning on the virginal, gazes on the face of the instrumentalist.

7 CROME.—Waterfall, canvas, 7¾in. by 9½in., gilt frame, 10in. by 11½in. (rubbed), 15/-

The waterfall is spanned by two bridges, the moon shedding her powerful light on the moving waters. The whole effect is excellent.

8 DOMENICHINO.—LADY PLAYING THE VIOLIN, 37in. by 27in., frame 45in. by 33in. From the Collection of the late THOS. B. GROVE, Esq., 9 guineas

The beautiful flesh tints of the gracefully poised arm and half veiled bosom contrasts effectively with the russet wood instrument resting on the shoulder. The face is a lovely one, with lips of rich red, arched eyebrows, and dark searching orbs.

9 DUTCH SCHOOL.—CHRIST FEEDING THE MULTITUDE, on panel, 30in. by 43in., gold frame 37in. by 50in. From the Collection of the late E. S. MOUNSEY, and formerly in Staple Inn, Holborn, 9 guineas

A characteristic Dutch representation of the miracle of the five loaves. Well arranged groups are disposed on the shore under high rocks. A mother, with infant at the breast, the father and the other children being at hand, make an effective foreground.

10 Dutch Boats by a harbour pier, in oils, in gilt frame, glazed, 16in. by 22½in., 15/-

11 EARLY CHRISTIAN ART.—Holy Family, painting in Tempera, on panel, 12in. by 10in., edges rough, 2 guineas

A Holy Family painted in Byzantine style, and truly venerable in appearance. The Virgin is depicted in conventional position, nursing her infant Son, Joseph attending. The background has been originally of a rich gold, against which the deeply toned blues and crimsons of the draperies show most effectively. The countenances are devotional, if grave and somewhat severe. Framed, the panel would make a pleasing object in study or boudoir.

12 FIAMMINGO.—A Convoy of Prisoners, fine old painting, *Flemish School*, in gilt frame, 25½in. by 31½in., £3 3s

late XVI. Cent.

Fiammingo worked for Gregory XIII. Died 1600.

13 FIAMMINGO.—Foraging Horses of War, fine old painting, companion picture to the foregoing, in gilt frame, 25½in. by 31½in., £3 3s

late XVI. Cent.

14 FIELD.—DROVER AND CART-HORSE, 27in. by 25½in., frame 33½in. by 42½in. From the Collection of the late SIR WM. J. W. BAYNES, Bart., 11 guineas

With hand on shafts, the farm servant is about to set a massive black horse to his burden. The creature seems to breathe his assent to the task, rejoicing to share in a man's honourable labour. In the distance a pair of fine chestnuts are seen yoked to a plough. Characteristically English.

15 FRAMPT (F.) A Mountain Pass, with ruined temple, in handsome gilt moulded frame, 24½in. by 19¾in., £1 18s

16 FRENCH SCHOOL.—THE GREAT WALL OF CHINA, at the Ku-pe-i-kow Pass, painted on the spot in 1868, oil painting, 25½in. by 20½in., massive gold frame 35in. by 30in., 3 guineas

Inscribed with the artist's dedication to Sir Rutherford Alcock.

17 Fruit Piece on copper, circular, 4½in. in diameter, black frame 5½in. in diameter, 6/-

A pretty group, very true to nature.

18 GUIDO RENI.—CUPID FASHIONING HIS BOW, 10¾in. by 8½in., gilt frame 18½in. by 15in., 30 guineas

This delightful figure may be presumed to belong to Guido's earlier and perhaps more vigorous period. The rounded limbs of the god are really perfection, so likewise are his golden locks and the rosy bloom on his cheeks. With eyes bent upon his work and lips compressed, the little deity seems bent on mischief to mortals.

OIL PAINTINGS—*Continued.*

- 19 **Harbour Scene**, in oils, in gilt frame, glazed, 16in. by 22½in., 15/-
 20 **Italian Scene** overlooking a valley, with monastery, goatherd and goats, in oils, 5½in. by 4in., gilt frame 9½in. by 8½in., 15/-
 21 **Italian Scene**, looking through a valley, ruins in the distance, companion picture to the foregoing, same style of frame. 15/-

22 **JAN VICTOORS** (1620-167?) **THE MANGER OF BETHLEHEM**, on panel 11½in. by 9½in., open gilt frame 16½in. by 14½in., 30 guineas

The artist, who has not a little in common with his great master, Rembrandt, has chosen to surround the sacred infant with a group of Dutch peasants in the costume of his own day. The light thrown on the central figure is happily reflected in the faces of the worshippers, and is an admirable foil to the mellow green shades of the background.

23 **KNELLER** (Sir G., attributed to) **Portrait of a Lady**, canvas 34½in. by 42in., massive gilt frame 42in. by 53½in., 15 guineas

An important and attractive picture, thoroughly characteristic of the period. The lace edged costume, open at neck and arms, displays fine flesh tints, to which an added beauty is given by lustrous, pearl-entwined curls, which forms the lady's coiffure. In the left hand is held a bow. A highly ornamental and pleasing portrait.

24 **Landscape in Oils**, by **DUTCH ARTIST**, on cardboard, 5in. by 7½in., sunk mount, black frame 6½in. by 8½in., 15/-

An extremely pretty and minutely painted landscape, with river, church and homesteads, anglers, &c.; a charming little bit of colour.

25 **LOUTHERBOURG** (P. J. de, *R.A.*, 1740-1812) **DIABOLUS TAKEN AND BOUND IN CHAINS**, important oil painting, SIGNED, 18½in. by 14¾in. (engraved as frontispiece in **BUNYAN'S "HOLY WAR"**); gold frame 25in. by 21½in., 16 guineas

"When Emanuel had taken him, and bound him in chains, he led him into the market place, there before Mansoul, stripped him of his armour in which he boasted so much before. This now was one of the acts of triumph of Emanuel over his enemy; and, all the while that the giant was stripping, the trumpets of the golden Prince did sound again; the captains also shouted, and the soldiers did sing for joy."—*Bunyan's HOLY WAR.*

26 **LOGINES** (E.) **The Dogana, Venice**, in handsome gilt moulded frame, 24½in. by 19¾in., £4 4s

27 **OIL PAINTING on Canvas**, 25½in. by 20in., fine gilt frame, 32in. by 28in., 5 guineas

Two female figures, a lady and her maid, are here depicted, the former being but partially draped. On the left a black servant boy is handing a letter to his mistress with whose softly tinted skin his swarthy face is in admirable contrast. It is difficult to assign a title to the picture, but it probably represents a Roman lady after a bath.

28 **PAINTING in Oils**.—Canvas, 27in. by 24in., gold frame, 33in. by 29in., a lovely painting, 4 guineas

Two nude female figures in discussion, seated by a lakeside amid a hardly more than suggested sylvan scene, with two others in the background. A fine study in flesh tints, and postures, instinct with harmony and grace, the respective beauties of blonde and brunette being admirably portrayed.

29 **Portrait of a Dutch Girl**, in Oils, on copper, 8½in. by 6½in., old gilt frame, 11in. by 9in., 17/6

A placid face and figure, in dark jacket and red skirt and a wonderfully elaborate lace apron; faithful in every detail. Bright bit of colour beautifully laid on.

30 **POUSSIN** (N., Attributed to) Canvas, 25½in. by 33in., in massive gilt frame, very fine order, 34½in. by 42in., IMPORTANT AND BEAUTIFUL PAINTING, 25 guineas

A spirited scene of festive worship round the image of a deity whose altar placed on the hillside is canopied over with the leafy spreading branches. In the foreground are numerous figures scantily clad for the dance, the tambour and cymbals being entrusted to female musicians. The attitudes and poses are graceful, and the strong lines and rich colouring of manly forms are beautifully contrasted with the rounded outlines of the fairer votaries at the shrine. The ending of a sky, partly overcast, is particularly delightful.

31 **POUSSIN** (N., Attributed to) **COMPANION PICTURE**, same size and like frame, 25 guineas

A picture of revelry, wherein vine-crowned merry-makers with banners borne aloft and garlands uplifted in their hands, honour the half-recumbent figure of a typical beauty. Hovering above is Cupid in the act of directing a shaft above the group of humans and satyrs who press around the central figure. In the foreground two children are advancing towards the beauty with a flagon, too large for one to bear, while others make music on reed instruments. The dark shadows of the tree which overhangs the shrine of living love stand out full of contrast with the dull light blue of the firmament.

32 **PYNE** (J.) **VENETIAN RIVER**, with buildings, in oils; on cardboard, 18½in. by 12in., gilt frame, 19in. by 25in., 27/6

A charming water scene with pretty red-tiled octagonal towers and boats in foreground. Behind rises a mass of mountains, with smaller undulating hills, delightfully tinted and reflected, together with a flecked sky on the surface of the lake. An acquisition to any collection.

33 **RENIER NOOMS** (commonly called Zeeman, 1612-1680) **NAVAL ENGAGEMENT**, a small oil painting on panel, only 7¾in. by 11½in., finely executed and full of detail, gold frame, 11½in. by 15½in., 17 guineas

From the Collection of the late J. Anderson Rose, Esq.

34 **RUNCIMAN** (A.) **THE DEATH OF DIDO**, 15½in. by 20½in., frame, 24½in. by 30in. From the Collection of the late SIR WM. J. W. BAYNES, Bart., 4 guineas

The unhappy queen, with the pallor of despair on her beautiful face, and covered with a richly embroidered mantle of blue, handles the dagger with hesitating fingers. Behind her rise the pillared porticoes of Carthage and the calm sea sparsely flecked with white sails. A subdued treatment of a pathetic subject.

35 **SCOTLAND**.—**EARLY MORNING IN THE TROSSACHS**, landscape in Oils, oval, in raised mount, in gilt frame, 14½in. by 17½in., 12/6

OIL PAINTINGS—Continued.

36 **SCHWARTZ** ("The German Raphael") **THE CRUCIFIXION**; very fine old Painting on Copper, full of fine feeling and well preserved, 13½in. by 11¼in., £2 18s

37 **SIR GODFREY KNELLER**.—**PORTRAIT OF WILLIAM COWPER, LORD CHANCELLOR OF ENGLAND, 1707, IN ROBES**, three-quarter length, 49in. by 40in., carved gilt frame, 59in. by 49in., 50 guineas

This splendid and important portrait was painted by **SIR G. KNELLER** for **STAPLE INN, HOLBORN**, where it hung until the Inn was sold and the contents were divided amongst the Benchers, among whom was **C. S. Mounsey, Esq.**, who received this portrait as his share.

38 **ST. JOSEPH and the Infant Jesus**, very old painting on a panel, in old oval carved wood gilt frame, 9½in. by 7¾in., £1 18s

39 **THE FRUIT SELLER**, canvas, 32½in. by 27½in., elegant gold frame, 39in. by 33½in., £15 15s
A lovely group full of life and suggestion, gathered around a fruit slab laden with rich and highly coloured produce of the vegetable garden and orchard. Two women and two children, delicately featured and brightly clad, are contrasted with a soberly habited wayfarer wrapt in slumber beside a box from which peeps a fox or perhaps a badger. Along the road behind, a pilgrim trudges laden with the result of gleanings by the way. Spreading trees and an overcast sky brooding over hills, with a spired hamlet nestling in their midst, complete a remarkably rich canvas.

40 **TREVISONI**—**THE REST IN EGYPT**, 24in. by 16in., frame, 32in. by 24½in., from the Collection of the late **SIR WM. J. W. BAYNES, Bart.**, 14 guineas

A singularly beautiful picture of the Holy Family, wherein tender virginity is seen side by side with the pride of manhood and the helplessness of infancy. Very charming are the groups of winged heads, and still more so the full figures who sustain the scrolls.

41 **WALL (W.)** **A CORNER BY THE ROCKS**, fine seascape in oils on canvas, with boats and figures, signed, 7½in. by 15½in., broad gilt frame, 16¼in. by 24½in., £2 2s

42 **WALTON (John Whitehead)** "**THE SUNBEAM OF THE COTTAGE**": (1) **ANXIOUS MOMENTS**; (2) **THE CONVALESCENT**; a magnificent pair, each canvas measuring 28½in. by 36½in., massive gold frames, with narrow panel of oak, 43in. by 51in., the pair 20 guineas A great bargain

(1) **ANXIOUS MOMENTS**—The thoughts of parents are fastened despairingly on the fate of their child hovering between life and death, while the physician, watch in hand, studies the pallid features of the infant. By the bedside is the sick-nurse, and a bright firelight issuing from the hearth is the only comforting influence present in the scene.

(2) **THE CONVALESCENT**—Here we have the father of the child who has been so near the shadow of death, welcoming with gladsome frolic his little one back to the warmth and sunlight of life, his wife also amusing it with a doll. The table is spread for the evening meal, the grandmother, work in hand, sits near the hearth. Beyond, through the open door, are seen the trees which line the approach to the threshold. The group is the embodiment of cheery thankfulness.

43 **WOOLMER (A. J.)** **THE HAREM**, painted on cardboard, 4in. by 7¼in., glazed, 9¾in. by 13¼in., 21/-

Half recumbent figure of a Turkish lady, with head-dress of sequins and chibouque at hand; in conversation with an aged coloured slave. A pleasing harmony in colour, with well-drawn life-like figures.

44 **ZUCCHERELLI (Francesco)** Oil painting on canvas, very fine landscape, with village and hills in the distance, foreground trees, waterfalls, sheep, and figures milking goats, 27in. by 31½in., in old carved wood frame, gilt, 33in. by 43½in., £12 12s

Francesco Zuccherelli, of Pitigliano, a Florentine, was a pupil of Paolo Anesi, and became known for his fine landscapes, into which he introduced figures, 1702-1788.

WATER-COLOURS.

45 **WAGELL (Frank)** **CORNISH COAST**, water-colour drawing, 15½in. by 22in., 7 guineas

Delightfully fresh water-colour drawing of one of the prettiest sea coves imaginable. The impression conveyed by this happy little picture is not to be easily expressed. Its foam-crested wavelets dashing and dancing between rocky ridges, the flight of the sea birds above, and the blue depths in the distance, carry with them the bracing effect of the salt-laden breeze. Signed by the artist.

WILLIAM BLAKE, Poet-Painter, 1757-1827.

"**JERUSALEM**," Designed, Engraved, Printed in Tint, and Painted in Water-colours, by **WILLIAM BLAKE**.

46 **Two Pages** (8½in. by 6¾in.) on both sides of a 4to sheet, uncut, with rough edges, being **PROOFS** of two pages of "**JERUSALEM**"; *beautifully coloured by Blake*, 7 guineas

"Thus they contended among the furnaces with groans and tears; groaning the spectre heaved the bellows, obeying Los's frowns, till the spaces of Erin were perfected in the furnace of affliction, and Los drew them back."

47 **One Page** (8½in. by 6¾in.) on 4to sheet with rough edges, **PROOF** of one page of "**JERUSALEM**," *coloured by hand by Blake*, 4½ guineas

"And Los beheld the mild Emanation Jerusalem eastward bending her revolutions towards the starry wheels in maternal anguish like a pale cloud arising from the arms of Beulah's Daughters."

* * Only two coloured copies of Blake's "*Jerusalem*" are known, the above are proof pages.

48 **Carascosa (General)** **ORIGINAL WATER-COLOUR, VIEW OF PIETA**, 12in. by 19in., 5/- 1821

49 **COPLEY FIELDING**.—**MOUNTAINOUS LANDSCAPE**, with Stream, and Man Fishing, signed and dated, 9in. by 9½in., sunk mount, 12in. by 6in., £4 4s

50 **COTTON (H. K.)** **CASTELLATED BRIDGE AND LANDSCAPE**, figures fishing, etc., water-colour drawing, signed, in neat gilt frame, 9¾in. by 13in., 7/-

51 **Deserted House** (16in. by 10in.) Water-colour and black and white chalks; pretty drawing of a half ruined country residence, 21/-

WATER-COLOURS—*Continued.*

51A DUHOYER (G. V.) VIEWS IN ENGLAND (including Tintern Abbey) *Also Church Interiors,*
&c., 17 PENCIL DRAWINGS, various sizes, an interesting lot, 21/- (1846)
 From the collection of the late J. D. Chambers, Esq., Recorder of Salisbury.

DUPENDANT.

52 **Drinking Scene** in the Cellar of a Monastery, a Friar and a Gentleman seated at a table, 5 $\frac{7}{8}$ in. by 9 $\frac{1}{4}$ in., *sunk mount*, Galloway Collection, 21/-

53 **Carnival Scene**; Four Drunken Masqueraders in Fantastic Costume leaving a house at early dawn, 6in. by 9 $\frac{3}{8}$ in., *an exceedingly clever drawing, sunk mount*, Galloway Collection, 21/-

54 **View of a Farmyard** and surrounding Buildings (probably Italian), 9 $\frac{3}{8}$ in. by 6in., *sunk mount*, Galloway Collection, 7/6

55 **Portrait** of a FRENCH ADVOCATE in the costume of his office, 9 $\frac{1}{4}$ in. by 6in., *highly characteristic and humorous, sunk mount*, Galloway

Collection, 21/-

56 **An Italian Peasant** reclining beneath a tree, beside him a bag of apples, out of which some have fallen, a pool in the foreground, 9in. by 6in., *sunk mount*, Galloway Collection, 21/-

57 **A Human Figure**, with hat, cloak, and sabots, looking down upon a Churchyard from high up in the air, through which he proceeds by some mysterious means, 6in. by 9 $\frac{3}{8}$ in., *a peculiar subject, sunk mount*, Galloway Collection, 21/-

58 **A Duel** with Rapier and Short-sword between two Foresters, Castle in the background, 5 $\frac{7}{8}$ in. by 9 $\frac{3}{8}$ in., *sunk mount*, Galloway Collection, 21/-

59 **EVANS (W.)** "MOFFAT WATER," charming water-colour, stream, rustic bridge, and figures, 14in. by 21 $\frac{1}{2}$ in., very fine, 27/6 1842

60 **FLORA OF INDIA.**—Complete Series of 154 Original Drawings in Water-Colours OF THE FLOWERING PLANTS OF INDIA, by MRS. ALEX. KERR (*Translator of Rankes' History of Servia*) accompanied by their Latin names and in a great many instances by the particular insect which makes a particular food of the Plant; a few on vellum, the remainder on drawing paper, average size 19 $\frac{1}{2}$ in. by 12in., the Collection for 10 guineas *Circa 1845*

Every leaf, stem and flower throughout the whole series is executed with an almost marvellous touch, that, by its extreme delicacy, presents a reproduction of nature, so correct in spirit and form as to lack nothing whatever of the natural beauties of the originals. One very great advantage is having them illustrated in their proper size, and this is an advantage afforded by hardly any book. The first claim upon their importance is as a valuable and unique contribution to the Flora of India; it was to this end that so immense an amount of patient industry was expended, and it would be hard to find a botanist who could not grow enthusiastic upon the results of a task so stupendous and successful, both artistically and scientifically.

61 **FROST (William Edward, R.A.)** FEMALE FIGURE, full-length, nude, water colour, 6 $\frac{1}{4}$ in. by 3 $\frac{3}{4}$ in., 35/-

62 **HARPER (J.)** MEDITATION, three-quarter length figure, painted with the delicacy and exquisite finish of a miniature, 6 $\frac{1}{8}$ in. by 5 $\frac{3}{8}$ in., 13 $\frac{1}{2}$ in. by 12 $\frac{1}{4}$ in., 32/6 1821

63 **KITCHEN SCENE.**—A beautifully executed drawing of a house-wife seated, in the act of breaking an egg upon the edge of a brown earthen vessel held upon her knee, the various requisites for cookery lying around, 12in. by 9 $\frac{3}{8}$ in., *sunk mount*, Galloway Collection, 30/-

The extremely fine taste in colour and design, and the masterful finish, is sufficient proof that this is the work of some artist of repute.

64 **LANDSCAPES.**—Eleven Drawings principally of MOUNTAIN AND LAKE Scenery executed in Water-colours (artist unknown), each 10 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in., *unmounted*, £1 15s

65 **LANDSCAPES.**—Another series of Eight, of similar scenery and like execution, each 5 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., *unmounted*, 15/- *Both are from the Collection of Sir Benj. West.*

66 **NASMYTH (F.)** Water-colour Drawing of a Horse and Cart, with Man loading, 9 $\frac{1}{2}$ in. by 14in. in sunk mount, signed F.N., £1 2s 6d

67 **Paris.**—View of an Old Parisian Church, with adjoining buildings, figures in the foreground, 6 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in., *the Artist's initials (G. S.) in corner, on mount*, Galloway Collection, 10/6 1830

68 **PAYNE (William, 1760-1813)** RIVER SCENE, with boat and figures, beautiful sunlight effect, water-colour, 10 $\frac{1}{4}$ in. by 13 $\frac{1}{2}$ in., *sunk mount*, 15 $\frac{1}{4}$ in. by 18 $\frac{1}{4}$ in., *signed and dated, 1791*, 6 guineas

Payne was an Associate of the Water-Colour Society from 1809 to 1813. From the Collection of the late Sir John Everett Millais, Bart., P.R.A.

69 **PAYNE (William, 1760-1813)** COTTAGE IN A WOOD, with group of figures, water-colour, 10 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in., *sunk mount*, 15in. by 18in., *signed*, 8 guineas

A lovely water-colour drawing, from the Collection of the late Sir John Everett Millais, Bart., P.R.A.

* * * There are some specimens of Payne's art in the South Kensington Museum.

70 **PFEIFFER (F. J.)** Landscape (English) with Cottage in the fore and Church in the background, *Artist's mark on the back*, A CHARMING DRAWING, 4 $\frac{3}{4}$ in. by 7in., *on mount*, Galloway Collection, 21/- 1826

71 **Portrait** of FERGUS O'CONNOR, *the Chartist, in WATER-COLOUR from Life*, by ALAIS, 1840, 6 $\frac{1}{4}$ in. by 4 $\frac{3}{4}$ in., 21/- 1840

72 **RICHARDSON (T. M.)** "FALL OF THE BRACKLINN, NEAR CALENDER," a beautiful water colour, 23in. by 16 $\frac{1}{2}$ in., £2 7s 6d

WATER-COLOURS—*Continued.*

DRAWINGS IN WATER COLOURS BY T. ROWLANDSON.

73 A Restive Horse, $5\frac{1}{2}$ by $3\frac{1}{2}$ in., £2 12s 6d
Beautifully drawn with just a touch of the grotesque. A satire, maybe, at the expense of the sporting parson.

74 A Tea-table Disaster, $7\frac{1}{2}$ in. by $4\frac{1}{2}$ in., from the Collection of Viscount Powerscourt, 2 guineas

It has its origin in the fall of a red-hot poker. Dismay succeeds cosy gossip, the table is upset, and a guilty-looking dog makes for the door.

75 A Visit from the Parson, $10\frac{3}{4}$ by $8\frac{1}{2}$ in., from the Collection of Viscount Powerscourt, 5 guineas

A monument of diseased corpulence makes a feint of rising from his invalid chair to salute a donnish ecclesiastic with only one finger to spare for a patient of whom he has no great expectations. To these two old men, types respectively of sluggish obesity and learned leanness, the buxom, bright-complexioned serving-maid is an admirable foil.

76 Analogical Studies IN BRUTES AND ANIMALS, a masterpiece of subtle exaggeration, $8\frac{1}{2}$ in. by $6\frac{1}{2}$ in., 16 heads, £2 12s 6d

77 An Auction, 12 in. by $9\frac{1}{2}$ in., large and important drawing, study chiefly in old women's heads, £10 10s

None but a master of expression could so depict the various shades of passing emotion which vivify the countenances of these women. The prude, the hypocrite, and the frankly vulgar, with all the intermediate grades, are truthfully delineated. Above their heads a row of vases and ornaments in ware are so treated as to participate in the humour of the occasion. The very jugs and teapots turn their backs in scorn on the humble utensil which is being offered for sale.

78 Bacchanalian Scene, $16\frac{1}{4}$ in. by $19\frac{3}{4}$ in., £10 10s

Protected by the shade of a wide spreading tree a large group of revellers engage in the dance, while others are occupied in making and receiving amorous overtures. The cup circulates freely, and music abounds. On the summit of a circular mound rises the shrine of the deity.

79 Bonaparte at St. Helena, 10 in. by $7\frac{3}{4}$ in., £8 8s

A weird, rocky, picture, with an evil apparition seeming to suggest to the captive that here he has found his grave. A flock of sea birds hover above.

80 Clearing a Five-barred Gate, $6\frac{1}{2}$ in. by 4 in., with title in Rowlandson's handwriting, £5 5s

The gate is cleared in summary fashion indeed by a portly red-waistcoated rider whose wig, cap, and whip are as so many satellites in his ascent. The steed which has served him this scurvy trick appears quite conscious of the mischief, and has an eye to the inevitable climax.

81 Cock Fighting, 9 in. by $7\frac{1}{2}$ in., oval, £5 5s
Almost a mere suggestion and yet instinct with vivid expression. The game birds are splendid.

82 Country Choristers, 10 in. by $7\frac{3}{4}$ in., signed, with title in Rowlandson's handwriting, £5 5s

Here we are presented to a country choir ensconced in a west gallery duly adorned with the royal arms. If the music furnished by these gentlemen is at all typified by their faces, it must have been grotesque indeed.

83 Death overturning a Carriage, $8\frac{3}{4}$ in. by $5\frac{1}{2}$ in., an unpublished design, £5 5s

A tragic and highly descriptive sketch, conveying in comparatively few strokes a multiplicity of ideas, not excluding the humorous.

84 Falls on the Rhine, $11\frac{1}{2}$ in. by $7\frac{1}{2}$ in., 5 guineas

Quite in the artist's best style. A tower and bridge, overshadowed by foliage, boats, anglers, and idlers, make up a charming picture.

85 Feeding Ducks. A characteristic way-

side sketch, with weeping willows and boat with figures, $6\frac{1}{2}$ in. by 4 in., 4 guineas

86 Figure Subject, 11 by 9 in., £2 12s 6d
Represents a woman in bed watching the antics of another clad in a kind of semi-male attire.

87 Gamblers, 9 in., circular, £4 4s

Here are two gamblers, one a uniformed military officer in the act of casting dice, seated at a small round table with gold and notes in the centre. The younger man gazes with open mouthed intensity as he awaits the issue of his opponent's throw. A croupier of judicial aspect presides.

88 Grotesque Animals, 9 in. by 7 in., signed, £3 3s

Vivid and suggestive studies in the hideous, full of daring imagination.

89 Grotesque Heads, $8\frac{1}{2}$ by $6\frac{3}{4}$ in., £2 12s 6d

A parallel between the elephant and the guzzler at the punch bowl; and an analogy in bovine expression.

90 Grotesque Heads, 8 by $6\frac{1}{4}$ in., £2 12s 6d

A clever study of two, showing a parallel between an owl and a divine, and evoking a female countenance from the profile of a denizen of the deep.

91 Grotesque Heads, $9\frac{1}{2}$ in. by $7\frac{1}{2}$ in. A group of nine, thoroughly expressive of savage ferocity, £3 3s

92 Grotesque Parallels BETWEEN MEN AND ANIMALS, $8\frac{3}{4}$ in. by $7\frac{1}{4}$ in., signed by artist, who also appends an illustrative quotation, £3 13s 6d

93 Grotesques, two drawings on one mount, each $6\frac{1}{2}$ in. by $4\frac{3}{4}$ in., £3 3s

Here the artist indulges in his weird fancy in comparing the human face with an ox and dog respectively.

94 Hiring a Horse, $10\frac{3}{4}$ in. by $7\frac{1}{2}$ in., from the Collection of Visct. Powerscourt, 6 guineas

This drawing might well have suggested some of Leech's contributions to "Punch." A sorry, spavined steed is being trotted out for the benefit of a traveller, who, however, is less green than Mr. Punch's hero in similar circumstances. Several interested spectators: a soldier, a young mother and child, etc., are happily sketched, and a receding post-chaise fills in the background.

95 Hunting Scene, 17 in. by $11\frac{1}{2}$ in., signed and dated 1806 by Rowlandson, £9 9s

Here is the pack in full pursuit of a very game fox, closely followed by squires and dames. One of the latter, being thrown, has not fallen too gracefully. The country is delightfully undulating. An important looking square towered church, around which nestles a snug hamlet, is sheltered by the eminence, while in the foreground, ploughmen sooth their horses, whose calm has been broken by the unwonted bustle.

96 Jockey and Trainer, a racecourse scene, 9 in. by $7\frac{1}{2}$ in., oval, £4 4s

The last instructions before the struggle are being whispered.

97 Joint Stock Company, $8\frac{3}{4}$ in. by 7 in., signed, with title written by the artist, £3 13s 6d

Nine hideous caricatures, hardly flattering to the worshippers of mammon, but thoroughly characteristic of Rowlandson's powerful genius.

98 Laying [sic] in Bed till your Shirt is Washed (thus labelled by the artist's own hand), 7 in. by $4\frac{3}{4}$ in., from the Collection of Viscount Powerscourt, £6 6s

The depths of domestic squalor—the mysteries of family life in a single room—are here unfolded. The wife, whose garment is a mere apology, laves her husband's linen, while he, good man, lies snug under the blankets. The child and the family cat, the line with the first instalment from the wash-tub, the common utensils, &c., are all faithfully depicted, and a healthy plant in the window gives a touch of lightness to the whole.

WATER-COLOURS—Continued.

T. Rowlandson—Continued.

99 Launching a Frigate, or how to get rid of a troublesome wife, artist's autograph title and signature, 9in. by 5½in., £6 6s

A very humorous and characteristic water-side scene. Horseplay "in excelsis."

100 Levee Day, 9½in. by 8in., from the Collection of Viscount Powerscourt, £4 4s

A group of four gaily attired figures. Two of the faces are utterly ludicrous caricatures. The very legs speak humour. Pompous inanity has never been criticised to better advantage.

101 Prize Fighting, a modern Hercules, 9in., circular, £4 4s

Principal and second. A wondrously strong and well knit frame, small head and massive neck, directed by the knowing hints of experience personified.

102 Scene on a Country Road, 8½in. by 6in., £6 6s

A pond fringed by tall trees, with a rural residence and figures of horse and dog, angler and others. A sunny sketch.

103 Scene in a Riverside Garden, exceedingly pretty sylvan drawing, 9in. by 5½in., signed, £7 7s

Nothing could more happily pourtray the charms of rural retreat solaced by simple and healthy pursuits.

104 Soldiers Feasting, 16½in. by 11in., £10 10s

A bold drawing, the coarseness of the incidents being somewhat overshadowed by the beauty of the trees. The last stage in the banquet has been reached, satiety leading the way to licentiousness.

105 Stawkenbergius entering Strasburg, 13½in. by 8in., from the Collection of Viscount Powerscourt, £4 4s

An extremely fresh and charming drawing in delightful tints. The hero's arrival is greeted with hilarity on all sides, and, one might add, by all ages, since the artist has put into his crowd representatives of pretty well all the seven periods of man's brief span. One pretty girl is thus contrasted with the toothless hag, beside whom also room is found for a couple of children limned to perfection. The central figure on its sorry steed stands out boldly in brighter colours, and the grey of castle wall is an admirable setting for the whole.

106 Study in Grotesques, 8½in. by 6¾in., £2 12s 6d

The extreme of exaggeration, but beautifully drawn.

107 Taking Home the Don, 10in. by 8½in., signed and dated 1812, £6 6s

Three figures, highly caricatured. Rowlandson has no mercy on the inebriated scholastic, who reels along clasped in the arms of a stout wench, followed by a companion armed with stoup and long churchwarden.

108 The Alchemist, 9in. by 5½in., £6 6s

Ungainly figures here preside at a furnace amidst a litter of implements.

109 The Amorous Lieutenant.—Mars and Venus, 11in. by 7½in., £6 6s

Two figures, rather highly coloured expressions of desire and complaisant frailty.

110 The Chimney Sweeps, 10¾in. by 9in., £6 6s

A bizarre yet fascinating street sketch, blackened, howling, dwarf and giant contrasting well with the gentle aspect of a maid who from an upper window requisitions their services. Under an adjacent arch is an early morning coffee-stall under the charge of an ancient dame who has for customers a workman up betimes and a belated soldier. Behind this group, again, rise old fashioned lattices crowned by gables.

111 The Dance of Death.—The Nursery, 8½in. by 5in., signed, with title and quotation in Rowlandson's own writing, £9 9s

Death, with protruding eyes, rocks the cradle, while the nurse overcome by potations from the bottle at her feet calmly slumbers. On the back of her chair a frightened cat

T. Rowlandson—Continued.

bristles at the ghastly skeleton figure, while the mother and attendant females enter the room in alarm. The interest is fairly divided between Death and Life. The clock in the corner almost seems to tick.

112 The Blind Beggar, 7½in. by 5½in., £5 5s

A very powerful drawing, introducing three strongly contrasted half-length figures.

113 The Elopement, 8½in. by 5½in., £6 6s

At the river's brink is drawn up a little boat wherein stands a lover aiding the descent of his mistress who has scaled the parapet of the bridge to which she still clings. So absorbed in the delightful task is the young swain that he heeds not the fowling piece pointed at him by the old man who leans over the wall, his face representing a wrathful glee. This picture combines architectural landscape and figure drawing.

114 The Friars. Franciscans at recreation in the woods, 10½in. by 7½in., signed, £8 8s

The holy men are unbending their minds by reading and listening by the water side. The early autumn foliage is particularly beautiful.

115 The Murderous Burglars, 11in. by 9½in., £5 5s

Here is a ghastly scene, indeed, wherein two ruffians having disturbed two women engaged in innocent refreshment, stand over their slain bodies. A step descending the stairs hinders further progress in their bloody work. A truly hideous but wonderfully descriptive group.

116 The Nursing Home, 10in. by 8in., comprising three infant figures—a rapid sketch of a fireside scene in humble life, £8 8s

In contrast to a modern baby farm, the system of nursing here depicted is justified by the rosy cheeks and general chubbiness of the children. The picture represents an example of Rowlandson's freest style.

117 The "Orange" Coffee House, 9½in. by 5½in., from the Collection of Vis. Powerscourt, £6 6s

A very lively picture of old soldiers and sailors, full of figures and incidents. The group immediately surrounding the bar seems to point to the discomfiture and disgust of a very elderly warrior, obliged to give place, to the graces of the maid who presides over the punch, to less ancient sons of Mars. The sketch is more detailed than is usual with Rowlandson, who includes a suggestion of a coach outside in his best fashion.

118 The Wig on Fire, 9½in. by 5½in., £5 5s

A very lively piece in which rather more than justice is done the amplitude of the lady who is its central figure. The havoc wrought in the tea equipage, and the fury of varied quenchers are wondrously well done.

119 Three Grotesque Studies, 8½in. by 6½in., £2 12s 6d

Uglier distortions of the human countenance could scarcely be imagined.

120 Uncompleted Sketch (humorous) of an old man and woman (7¾in. by 6¾in.), from the Collection of Vis. Powerscourt, £1 1s

121 Visiting the Monastery (signed and dated), 9½in. by 7¾in., from the Collection of Vis. Powerscourt, £5 5s

A maid takes holy water from the stoup as she offers her cheek to an elderly friar, who is backed by another brother taking his turn. A lame beggar-woman squats at the door, and round the corner looms the figure of the girl's father on vengeance bent. A capital group.

122 Women Fighting; or, "A DRAWN BATTLE," 8½in. by 7¾in., from the Collection of Vis. Powerscourt, £5 5s

A "striking" sketch of a couple of harridans stripped to the waist and held at close quarters by the hair, belabouring each other with blows. The savagery of the brutal pair is a matter of glee to half-a-dozen male monstrosities, who gloat, with satisfaction expressed in every line of their misshapen features, over the ghastly contest of the "gentler" sex. Distasteful though the subject be, as a drawing it is only too truly typical of a state of things once common, and even yet not quite extinct.

WATER-COLOURS—Continued.

- 123 **Scotland.**—Hoy Head, Orkney Islands, Water-Colour Drawing, 6in. by 9½in., 2/6
- 124 **Sepia Sketch.**—THE SEA SHORE, with Vessels, etc., in the distance, 4in. by 7in., sunk mount, gilt frame, 13½in. by 17½in., 7/6
- 125 **SMITH (J. B.)** HERMITAGE CASTLE, ROXBROUGHSHIRE, Water-Colour, 9½in. by 13¾in., 21/- 1859
- 126 **SMITH (J. B.)** BRIDGE, WITH TREES AND CASTLE; RUINS IN DISTANCE, a lovely Water-Colour, 9in. by 13½in., 21/-
- 127 **Sussex.**—Drawing of BRITHLING CHURCH, near Battle, 4¾in. by 7in., *Artist's initials (M. S.) in corner, on mount*, 10/6
- 128 **THE GATE AT SALISBURY**, Water-Colour Drawing, 26½in. by 21¼in., £3 3s
A very nice water-colour of this graceful portal. The effect of the niched and storeyed perpendicular gateway is well brought out in contrast with plentiful foliage. From the Collection of the late Sir Rutherford Alcock, K.C.B.
- 129 **View** of the rear portion of a number of old red-tiled houses bordering on a canal (probably Dutch), 10½in. by 7¾in., *Artist's name not given, sunk mount*, Galloway Collection, 7/6
- 130 **WATER-COLOUR.**—BUST PORTRAIT OF A NEAPOLITAN WOMAN, with Head-dress, Neck-lace, and florally decorated bodice, 22in. by 15in., *a characteristic drawing rich in colour*, signed QARLANDI, Roma, 30/-
- 131 **WATER-COLOUR DRAWINGS** of MOUNTAIN, LAKE, RIVER, SEA-SHORE, and PASTORAL SCENERY, by an artist unknown, FROM THE COLLECTION OF SIR BENJAMIN WEST, in all 9, sizes from 12in. by 8in. to 11in. by 18in., 4 mounted, the others unmounted, £1 10s
- 132 **Water-Colours.**—Three Clever Views, with Figures, oblong folio, 6/6
- 133 **Stained Glass.**—WATER-COLOUR DRAWING, *beautifully executed, of the large Window in St. Mary's, Redclyffe Church, Bristol, to the Memory of C. W. Loscombe*, 21½in. by 11in., *in dome shaped gold mount, gold framed, glazed, size with frame*, 25in. by 14½in., 15/- Signed J. Bell, pinx., 1855

ORIGINAL DRAWINGS.

- 134 **ALKEN (Henry)** A COSSACK: Very clever sepia drawing, 10in. by 9in., sunk mount, 20in. by 16½in., 27/6

AUBREY BEARDSLEY.

DRAWINGS IN BLACK-AND-WHITE, all mounted on slate coloured cards.

- 135 **An Angel**, full-length figure, beneath a tree, conventional flowers at the foot, *from 'Morte d'Arthur,'* 4¾in. by 2¾in., *black ground*, 30/-
- 136 **Conventional Flowers** of the Tulip kind with Leaves, 3in. by 2¾in., *black background*, 30/-
- 137 **Conventional Flowers**, two of fantastic design, *from 'Morte d'Arthur,'* 3¾ by 3¾in., 15/-
- 138 **Demon**, sitting, most peculiar design, 2in. by 1½in., 25/-
- 139 **Female Head**, *from 'Morte d'Arthur,'* 3½in. by 2½in., *a characteristic design*, 32/6
- 140 **Grotesque Head**, a dart issuing from the mouth, towards a three-quarter length Grotesque Figure, *from Bon Mots*, 3½in. by 3in., VERY FINE, £2 12s 6d
- 141 **Half-length Figure**, Egyptian cast of features, Branches and Flowers at either side, *from 'Morte d'Arthur,'* 3½in. by 3in., 25/-
- 142 **Half-length Figure** of a Muscular Man, the Head very peculiar, 3in. by 2in., 21/-
- 142A **Initial Letter A**, in the midst of entwining thorny branches, *from 'Morte d'Arthur,'* 3¾in. by 2¾in., 15/-
- 143 **Initial Letter S**, ornamented with Flowers of the Poppykind, *from 'Morte d'Arthur,'* 4in. by 3in., 15/-
- 144 **Initial Letter T**, UNPUBLISHED, black background, a remarkable design, 4½in. square, 17/6
- 145 **Moliere's Head**, and three Grotesque Heads, *from Bon Mots*, oblong, 2½in. by 4½in., VERY FINE, £2 17s 6d
- 146 **Nude Female Figure** with Medusa-like head, the lower parts submerged in 'water,' *from 'Morte d'Arthur,'* 3½in. by 2¾in., 30/-
- 147 **Nude Grotesque Figure**, whole-length, with Butterflies, 3½in. by 2½in., 25/-
- 148 **Nude Male Figure**, standing amidst straight, tall foliated trees, *from 'Morte d'Arthur,'* 4½in. by 2½in., 35/-
- 149 **Three Grotesque Heads**, 3in. square, 21/-
- 150 **Three-quarter Length Female Figure**, slightly attired, thorned branches, flowers, &c., in the background, *from 'Morte d'Arthur,'* 4½in. by 3½in., 30/-

These are admirably characteristic examples of those "fantastic and eerie conceptions wrought with that grotesque diablerie" belonging exclusively to the young artist so lately passed away. They have no likes by which to compare them in either ancient or modern art—beyond of course the numerous bevy of imitators—and in the time to come, whatever present-day opinion may be, they will be looked upon as the actual leaders to an entirely new and original school of decorative art.

SIR EDWARD BURNE-JONES, BART.

- 151 **DEMOPHOON.**—Pencil study on warmish white paper, in full light and shade of the upper portion of the figure of Demophoon for the picture of "PHYLLIS AND DEMOPHOON," exhibited at the Old Water-Colour Society. An enlarged and somewhat altered rendering in oils of this famous design was many years afterwards exhibited at the Grosvenor Gallery. 8½in. by 7½in., 26 guineas

ORIGINAL DRAWINGS—*Continued.*Sir E. Burne-Jones—*Continued.*

152 **THE ROMANCE OF THE ROSE.**—Fully draped study on white paper in hard pencil, resembling SILVER-POINT, of a sleeping figure for "THE ROMANCE OF THE ROSE"; characteristic example of the master's later work; *Signed* E. B. J.; 6½in. by 11½in., **22 guineas**

153 **THE ROMANCE OF THE ROSE.**—Soft pencil study on white paper of a draped male figure for "THE ROMANCE OF THE ROSE"; *Signed* E. B. J.; 6½in. by 11½in., **21 guineas**

154 **ST. DOROTHY.**—Chalk study in red and ochre on white paper of a draped figure for the Picture of "ST. DOROTHY"; *Signed* E. B. J., 1864; highly characteristic in sentiment and method of the artist's middle manner, 10½in. by 5½in., **26 guineas**

155 **ST. DOROTHY.**—Chalk study in red and ochre on white paper of a heavily draped figure, for the Picture of "ST. DOROTHY," 1864, characteristic in sentiment and method of the artist's middle manner, 10½in. by 5in., **24 guineas**

156 **BUNBURY** (Henry William) **THREE OLD FOPS**: An original drawing in sepia and wash, on brown cartridge, 8½in. by 13in., sunk mount, 16½in. by 22in., **30/-**

157 **BUNBURY** (H. W.) **THE MINUET**: Companion to above, 9in. by 14½in., sunk mount, 10½in. by 22in., **30/-**

Two characteristic examples of the artist.

158 **BURNEY** (Edward Francis) **NUN AND GALLANT**: Circular drawing in wash, 3in. dia., by BURNEY; and engraving of same by BARTOLOZZI, on 1 mount, the two **30/-**

159 **CIPRIANI** (G. B., *R.A.*) **THE ARTS**: Design for Title-page, in wash and line, sunk dome-shaped mount, opening 7½in. high by 10½in. wide, **32/6**

160 **Classical Subjects.**—12 Pen-and-Ink Drawings, various sizes, averaging about 6in. by 3½in., **10/6**

JOHN CONSTABLE, R.A.

161 **POND SCENE**, early Spring, larch trees in the fore, willows in the background, 6½in. by 9½in., **2 guineas**

162 **A COUNTRY LANE**, bounded on both sides by trees, fields away to the right, *very effective*, 7½in. by 9½in., **2 guineas**

163 **ANOTHER COUNTRY LANE**, much wilder scene, willow trees to the right, cattle grazing to the left, a drover in charge, 6½in. by 9½in., **2 guineas**

164 **VILLAGE SCENE**: the road after passing the broad cross-roads continues through the village, bounded on either side by trees, cottages, and farm buildings, *charming effect*, 6½in. by 9½in., **2 guineas**

165 **CRESWICK** (T., *R.A.*) **PENCIL SKETCHES** (3) and one **PEN-AND-INK**, Landscapes (one River Severn), each 3in. by 4in., sunk mount, four for **4 guineas** (sold at Christie's 1878)

166 **DE WINT** (after, by W. Scott) **VIEW IN TILGATE FOREST, SUSSEX**, a charming drawing, 11in. by 15½in., sunk mount, 9½in. by 24in., **32/6**

167 **DRAWINGS.**—A magnificent Collection of 170 Drawings, WATER-COLOUR, SEPIA, and PENCIL, of VIEWS, FIGURES, PORTRAITS, &c., many of them very admirably executed, some of the figures more especially producing a very charming soft effect in the delicacy of their colouring: CIPRIANI (1), ADRIAN VAN DE VELDE (1), JOHN VARLEY, BURGESS, LADY BURRELL, and HENRY PHILLIPS are among the artists; *most of them unsigned*, mounted in a roy. folio volume, *in full scored russias, little rubbed, with the BURRELL ARMS in the centre of each cover, elaborate blind and gold tooling on sides and back*, **25 guineas**

The water-colour drawings are principally of Scenery in Sussex, and comprise the Mansions and Grounds of PET-WORTH, OCKENDEN, WEST GRINSTEAD, PARK HOUSE, HORSHAM, and BURLEY, with SHIPPING and COAST SCENES, and a few foreign landscapes in Italy and Turkey (64 drawings). Those in sepia (25) and pencil (31) are of much the same character, though there are fewer in Sussex, and comprise a few very beautiful Rhine Views and Mountain and Lake Scenery. Cipriani's drawing is of Venus and Cupid, and is of special interest, having been purchased at Sir Thos. Lawrence's sale. That by Van de Velde is a Coast Scene with figures. There is a very charming drawing of Cupids playing Blind Man's Buff, executed with great force and effect, evidently by some artist of repute, though no name is given. Two portraits in colours of Lady Raymond and one of Lady Burrell are perhaps as fine as any in the collection, and are certainly by some artist of distinction, though again the name is not given. Besides these are 28 other portraits of children, probably of the Burrell family. Ornaments, birds, animals, and smaller drawings make up the collection.

From the Library of Robert M. Burrell, Esq., with his Bookplate.

168 **Drawing.**—Coloured Study in Crayon for "THE HAWKING PARTY," by FREDK. TAYLOR, 5½in. by 4½in., *sunk mount*, **7/6**

169 **Drawing.**—'DILIGENCE FROM CALAIS,' *drawing (unfinished) in sepia and pencil*, by J. M. W. TURNER (?) of a French Coach, 6½in. by 8in., *sunk mount*, **9/6**

170 **Drawings.**—6 ORIGINAL PEN-AND-INK, Sacred, St. Francis, Scenes from Our Lord's Life, etc., about 5½in. by 4½in., **VERY CLEVER**, **5/-**

171 **Eastern Views, TEMPLES, COSTUME, CEREMONIES, etc.**, 25, folio and 8vo sizes, in PEN-AND-INK, Wash, and WATER-COLOUR, **10/6** *Archdn. Harrison Collection* (182—)

An interesting lot, includes a Marriage of Arab Peasants, Pasha of Bagdad and suite riding. The Harem of the Pasha of Mousell, Celebrated Dervish at Bagdad, etc., etc.

ORIGINAL DRAWINGS—*Continued.*

JOHN FLAXMAN.

STUDIES IN PENCIL, PEN AND SEPIA, on sunk mounts of a uniform size, oblong, 17½in. by 21½in., from the Collection of SIR BENJAMIN WEST, P.R.A.

172 CLASSICAL SUBJECT : Three Figures, a man and woman and a boy, *pen and light sepia wash (one corner torn)*, 5½in. by 6½in., 21/-

173 SIX KNIGHTS slaying a Giant, *sepia wash and pen*, 5½in. by 7½in., 2 guineas

174 CLASSICAL SUBJECT : Man and Woman lying upon the Floor, the latter supported by another woman, old Man looking on : *sepia and pen*, 7½in. by 8½in., £2 2s

175 "DELIVER US FROM EVIL" (three figures, one raising the other from the power of the third), *pen-and-ink*, 25/-

176 BAS RELIEF of Monument to Hon. Colonel Cadogan in St. Paul's Cathedral (Battle Scene : the Colonel in the centre supported by his men) *outline sketch in pencil*, 8½in. by 13½in., 25/-

177 Hay (Hon. Mrs.) ORIGINAL DRAWING, Sepia and Pencil, VIEW OF PIETA, 11½ by 19½in., 5/-
Both these interesting Drawings from Archdeacon Harrison's Collection.

178 HUARD (Louis) FOUR CLEVER DRAWINGS (*Illustrations for Novels*) IN PENCIL AND WASH, each 4½in. by 7in., sunk mounts, *each signed*, the four 3 guineas

179 MAHONEY (J.) "LITTLE DORRIT," "When they came together, the man took off his hat, and made Miss Wade a bow," DELIGHTFUL PEN-AND-INK FINISHED DRAWING, for DICKENS' HOUSEHOLD EDITION, page 272, SIGNED 3½in. by 5½in., *sunk mount*, 2 guineas

180 Middlesex.—CHISWICK, Wash Drawing, 13in. by 18½in., 2/6 Harrison Collection

GEORGE MORLAND.

181 VILLAGE CHURCH, man on horseback in foreground, bold drawing in pencil, signed, 11½in. by 14½in., sunk mount 17½in. by 20½in., 5 guineas

182 GROUP under an Oak Tree, water-colour sketch, sunk gilt mount, circular opening, 8½in. dia., 4 guineas

183 MOUCHERON (Frederick) LANDSCAPE, trees, with sea and shipping in the distance, in sepia and wash, 9½in. by 5½in., 32/6 From the Edwards Collection, sold at Christie's 1822

184 MOUCHERON (Frederick) LANDSCAPE, trees and mountains in background, in sepia and wash, 9½in. by 5½in., 32/6 Edwards Collection

185 Pen-and-Ink Original Drawings (3) showing COSTUME and ARMOUR, about 5½in. by 5in., 3/-

186 Pen and Ink Drawing.—HEARING, and another, on 1 sheet, 3in. by 2in., and 5½in. by 4in., the 2 for 2/6

187 Pencil Drawings (Finished) 5 Studies of Trees, by L. FRANCIA, each 9in. by 7in., neatly mounted, 8/- From Archdn. Harrison's Collection, cost him 54/-

188 Portraits of Italian Painters.—18 Original PEN AND INK SKETCHES, about 5½in. by 4½in., CLEVER, 10/6

SAMUEL PROUT.

STUDIES IN SEPIA, WASH AND PENCIL, all but the last named on SUNK mounts of a uniform size, oblong, 10½in. by 14½in.

189 View of a severely Plain Farm House, stricken tree in the foreground, 5½in. by 8½in., 17/6

190 Gable End and Side Entrance to a Cottage, 5½in. by 8½in., *entirely in pencil*, 17/6

191 Scene in a Barren Rocky Country, small dwellings scattered about, 5½in. by 8½in., 17/6

192 A Lake Scene ; wooded promontories rising on the far shore, small Gothic Chapel on the summit of the one about the centre, 8½in. by 11½in., *sunk mount* 14½in. by 21in., *entirely in pencil*, 17/6
From the Galloway Collection.

193 READING (H.) GLADSTONE (Rt. Hon. W. E.) PORTRAIT, executed in pen-and-ink, 18in. by 11½in., 30/-

The drawing is remarkably well finished, and is a speaking likeness of the great statesman.

GEORGE ROMNEY.

The following ORIGINAL STUDIES AND SKETCHES IN PENCIL AND INK, *hinged on SUNK mounts of a uniform size*, 15½in. by 21½in.

194 A Female Head : 14 Studies in pencil on both sides of the paper, 6in. by 7½in., 30/-
They are obviously not all intended for the same subject.

195 Six Studies : all of female figures, in pencil and pen-and-ink, on 4 pieces of paper, a place for each sunk in the mount, 7in. by 4½in., etc., 30/-

196 Another Six, on 4 pieces of paper, all in pencil, and about the same size, similarly mounted, 30/-

197 A Group.—Studies in pen-and-ink and pencil, 9½in. by 6½in., 2 guineas

198 Two others, presumably for the same subject, 12in. by 8in., 2 guineas

ORIGINAL DRAWINGS—Continued.

George Romney—Continued.

199 **Lady Seated**: *pen-and-ink study*, 6 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in., 2 guineas200 **Nine Studies** for Female Figures and one for the Head of a Demon, the latter in sepia, the others pencil, *on both sides of paper, oblong*, 10 $\frac{1}{4}$ in. by 16 $\frac{1}{4}$ in., £1 5s201 **Two Studies** for Groups, the figures principally nude (pencil), *two pieces of paper*,

George Romney—Continued.

each 5 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in., 30/-202 **Portrait of a Man**, seated: two Studies—the face and figure, *pencil*, 14in. by 9 $\frac{1}{2}$ in., 21/-203 **Two Heads**, with wigs, 9 $\frac{1}{4}$ in. by 5 $\frac{3}{4}$ in., *pencil, very characteristic*, 21/-204 **Six Female Figures**, *pen-and-ink, pencil and wash, on 4 pieces of paper, each about* 5in. by 4in., 30/-205 **Scharf** (Sir Geo.) Large Pencil Drawing by, on tracing paper, from a Painting at Blenheim, *mounted*, 21 $\frac{1}{2}$ in. by 35 $\frac{1}{2}$ in., 3/6

G. S., Blenheim, Sept. 26th, 1861

206 **Sepia Drawing** of DONKEY WITH PANIERS, *clever*, 6 $\frac{1}{2}$ in. by 9in., 2/6

H. STACY MARKS, R.A.

DRAWINGS IN BLACK-AND-WHITE executed in PEN-AND-INK AND SEPIA, WITH OCCASIONAL TOUCHES OF COLOUR INTRODUCED, ALL ON SUNK MOUNTS OF A UNIFORM SIZE, 21 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.ABBREVIATIONS:—*s, signed; b, bottom; t, top; r, right; l, left; c, corner.*207 **A Christmas Toast**, 5 $\frac{1}{4}$ in. by 3 $\frac{3}{4}$ in., 30/-

The sturdy old host standing at the head of the table with a large tumbler raised in the approved style of toast-givers, makes his little speech in which humour should not be lacking, to judge from his face; his general jocularity implies previous ceremonies of a like character.

208 **A Message from the Sea** (*What! No Soap?*), 8 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in., 30/-

An astonished savage holds in his hand a tablet of Pears' soap, picked up from a broken box on the shore, washed up from the steamer wreck lying out at sea.

209 **Christmas Bills**, 5 $\frac{1}{2}$ in. by 3 $\frac{3}{4}$ in., 30/-

An eighteenth century gentleman scans with a bitter expression of countenance a bill of generous proportions, whilst on the table near him lies a very respectable pile of similar documents.

210 **Design** for his own '*At Home*' Card (a crane paying his regards to a group of great auks on the sea shore), 8in. by 6in., 3 guineas*s. b. r. c.*

A distinctly original idea and carried out with strict attention to detail. The inscription at the top, H. STACY MARKS AT HOME, ... DAY Evening. ... 189 17, Hamilton Terrace, N.W. At the bottom FIPES, POULTRY, POTATIONS, 8 to 12.

211 **From Sunny Seas**, 7 $\frac{3}{4}$ in. by 6in., 30/-*s. b. r. c.*

Enthusiastic young midshipman pointing out to an aged

As instances of the artist's quiet humour, these black-and-white productions will always hold a unique position amongst the rest of his work.

ORIGINAL DRAWINGS OF BIRDS; unless otherwise stated they are executed IN COLOURS on a French grey ground, and ALL placed upon stout SUNK MOUNTS of a uniform size, 14 $\frac{1}{2}$ × 21 $\frac{1}{2}$ in.217 **Cranes** (Four) 9 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in., 3 guineas218 **Golden Plovers** (Two): TENERIFFE PARTRIDGES (Two) and BUSTARD, 10in. by 7in., 3 guineas219 **Hérons** (Two), *in pencil on white paper*, 5 $\frac{1}{8}$ in. by 6 $\frac{1}{4}$ in., 21/-220 **Bitterns** (Two), 10in. by 7in., 3 guineas221 **Pelicans** (Two), 3 $\frac{3}{8}$ in. by 6 $\frac{1}{2}$ in., £2 5s222 **Pelican**, another species, 4 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in., 2 guineas223 **Australian Kestrel**, 5 $\frac{7}{8}$ in. by 3in., 35/-224 **Owl**, 6 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in., 36/-225 **Toucan** (green-beaked), 7 $\frac{3}{4}$ in. by 3 $\frac{3}{4}$ in., 35/-226 **Waxbills** (Two) 9 $\frac{5}{8}$ by 6 $\frac{7}{8}$ in., 2 guineas227 **Hoopoe**, 4 $\frac{1}{2}$ in. by 7in., 30/-

LARGE OUTLINE DRAWINGS IN PENCIL OF BRITISH and FOREIGN BIRDS, &c., executed as Studies for his WATER-COLOUR DRAWINGS, and PAINTINGS. 5/- each.

*The size is not that of the paper but of the surface occupied by the drawing.*228 **Heron**, 20in. by 15in.229 **Two Parrots**, 14in. by 10 $\frac{1}{2}$ in.230 **Two Hornbills**, 12in. by 15in., *torn*.231 **Stork**, 19in. by 6in.232 **Cockatoo**, 20in. by 7in.233 **Slender-billed Parrot**, 11 $\frac{1}{2}$ in. by 7in.234 **Another Cockatoo**, 14 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in.235 '**Leviallant's Parrot**', 14 $\frac{1}{2}$ in. by 6 $\frac{1}{8}$ in.236 **Parrot**, 11in. by 5 $\frac{3}{4}$ in.237 **Seal**, 20in. by 10in.

ORIGINAL DRAWINGS—*Continued.*H. Stacy Marks—*Continued.*

- 238 Two Flamingoes, 25in. by 18in.
 239 Crane, 23½in. by 18¼in.
 240 Parrot on Perch, 28in. by 9in.
 241 Sarus Crane (Female), 24½in. by 13in.
 242 Sarus Crane (Male), 28in. by 16in.
 243 Long-tailed Parrot on Perch, 27in. by 8in.
 244 Another Sarus Crane (Male), 22½in. by 16in.
 245 Owl, 18in. by 9½in.
 246 Stork, 21in. by 15in.
 247 Three Common Storks, 17in. by 15in.
 248 Another Sarus Crane (Female), 26in. by 5¾in.
 249 Wading Bird of the Crane Family, 23in. by 9in.
 250 Two Flamingoes, 13in. by 24in.
 251 Parrot on Perch, 23½in. by 11in.
 252 Owl on Perch, 18½in. by 11½in., *torn.*
 253 Scarlet Macaw on Perch, 28in. by 15½in.
 254 Two Wading Birds of the Crane Family, 30in. by 21½in.
 255 Penguin, 15¾in. by 9in.
 256 Great Auk (?), 18in. by 11in.

STUDIES OF FIGURES, EXECUTED IN CHARCOAL, BLACK CRAYON, PENCIL, &C., *mostly on tinted grounds, unmounted. 5/- each.*

- 257 Servant Maid with Tray, whole length, *pencil*, 11in. by 7½in.
 258 Monk carrying a Book, *black crayon touched with white on tinted ground*, 9¾in. by 7in.
 259 Man seated, 15th century head-dress and gown, *executed in the same manner, on a similar ground*, 11½in. by 10¾in.
 260 A Girl, two studies, front and side view, *similar execution*, 12in. by 13in.
 261 Man leaning with his elbows on a table, two studies in different positions, *same style of execution*, 8¾in. by 14in.
 262 Man in a heavy overcoat, early this century, *the same in execution*, 8¾in. by 6¾in.
 263 Clergyman seated, reading, *execution the same*, 14½in. by 11½in.
 264 Jester's Head (with cap and bells) and Hands, *same execution*, 12in. by 9¾in.
 265 Two Hands, one holding a ring, the other a book, *same execution*, 9¾in. by 7in.
 266 Man on Horseback, Costume early 17th Century, other horses and a figure in outline, *sepia wash and red ink*, 11¼in. by 13in.
 267 Monk engaged in wiping a plate, side view, *pencil*, 9½in. by 7¾in.
 268 Man grasping a Stick, COLOURED crayons

on a tinted ground, 6¼in. by 12in.

269 Three Hands, each holding a Stick, *similar execution to last named*, 8¼in. by 8½in.

270 Man holding a Bowl in his left and a Jug in his right hand, back view, *pen-and-ink and pencil*, 10½in. by 6½in.

271 Man on Horseback, side view, the presence of the horse implied by the position, stirrups and reins, period of costume uncertain, *pencil, touched with white on a tinted ground*, 15in. by 10¼in.

272 Cavalier, loosely attired, reclining with legs crossed, and smoking a long pipe, *black crayon touched with white on a light brown ground*, 9in. by 11¾in.

273 An Armourer examining a Sword, 15th Century Costume, *similar execution to preceding*, 11in. by 9in.

274 Old Man seated on a chair, reading, his attitude uneasy and suggestive of bewilderment, *same execution but on a slate grey ground*, 12½in. by 6¾in.

275 A Prisoner: man thrown on the floor, his hands bound, costume late 18th Century, *pencil, touched with white on a tinted ground*, 5in. by 6¼in.

THE FOLLOWING ARE NEARLY ALL OF A UNIFORM SIZE, 18in. by 12½in., AND ARE EXECUTED IN BLACK CRAYON TOUCHED WITH WHITE, ON A TINTED PAPER OF ROUGH TEXTURE. 7/6 each.

- 276 Man bent over intently watching some object on the ground, hands resting on his knees
 277 Two Young Men with elbows resting upon a table
 278 Old Man leaning over a table examining closely with a glass some object upon it
 279 Man idly posed against a barrier, his left arm resting upon it, his right placed a-kimbo
 280 Man in semi-Monastic Costume, right hand placed upon the end of a cord suspended round his neck
 281 An Argument: aged gentleman seated at a table, a long pipe in his left hand, the other raised in a manner significant of conviction
 282 Countryman, full length, carrying a Pail upon his head
 283 A Controversy: a learned man (Dr. Johnson style) seated in an antique chair holding the fore-finger of his right hand in the leaves of a volume upon his knee, and his left arm raised argumentatively
 284 Man in knickers and a loose coat, seated, a glass in his right hand
 285 Man standing at a bench upon which both his hands are placed; the attitude not unlike that of a draper's assistant when serving a lady
 286 Labourer wiping the perspiration from his brow with a handkerchief; the whole figure suggestive of great fatigue
 287 An Artist (Costume early this century), carrying a portfolio under his left arm
 288 Gentleman of the same period, fully attired, very characteristic
 289 Gentleman seated in an antique chair, his right elbow resting upon a table, his left thrown carelessly over the chair back
 290 A Servant (18th century costume), seated

ORIGINAL DRAWINGS—*Continued.*H. Stacy Marks—*Continued.*

with right elbow upon a table, the left resting on the back of seat

291 **Labourer** (early period), his right hand holding a staff, his left on his hip

292 **A Monk** washing, the face unfinished

293 **Man**, seated, reading from a paper held in his left hand; the right hand raised in an awe-struck manner

To those familiar with the Paintings of Stacy Marks, there is not a single drawing in the whole of this series but will call to their mind some figure or other, which, harmonising so completely with the surroundings and general idea of the work, has won their admiration, and helped to place the Picture in the foremost rank of English Art.

297 **Hens, Chicken, and Rooster**, *pen-and-ink and pencil*, 9½ in. by 13½ in., *mounted on rough paper*, 10/- The various colours are indicated in the handwriting of the artist.

298 **SOLOMON**; *black crayon, touched with WATER-COLOURS*, 13½ in. by 10 in., *mounted on rough paper*, 30/-

Seated in the midst of operations with a mallet at his side, the King consults some architectural plan held partially unrolled in his right hand.

299 **DAVID**, *similar in execution to the 'Solomon,' the COLOURS more freely used, same size*, 30/- The Royal Psalmist is seated writing at a desk, his head resting upon his left arm.

300 **ST. LUKE**, kneeling before a canvas upon which he is engaged painting; lilies in the foreground; **WATER-COLOUR DRAWING**, 13¼ in. by 8¾ in., *mounted on rough paper*, 21/-

The apostle is represented in his later years, robed in a light blue garment, upon which his symbol (the bull's head) recurs with a remarkable effect.

301 **ST. CECILIA** at the Organ, *pencil*, 13¼ in. by 8¼ in., 21/-

302 **Twelve Small Sketches** and Studies in Pen-and-Ink, Pencil, &c. of FIGURES, LANDSCAPES, COSTUME, &c., 10/6 the lot

303 **BATTLE SCENE** (Poet seated on a prominence looking down upon a Battle Field; Vultures perched on the branches of a tree above his head), *executed IN CHALKS, oblong*, 4¼ in. by 6¾ in., *on SUNK mount*, 14½ in. by 21½ in., 21/-

304 **LITTLE BOY BLUE**, Entering the Castle playing his pipe, followed by a Procession of Men with the heads of rams, dogs, wolves, &c., *in sepia, oblong*, 7½ in. by 10¾ in., *on sunk mount*, 14½ in. by 21½ in., 21/-

305 **A FROG**, **WATER-COLOUR DRAWING**, 3¾ in. by 4½ in., *on SUNK mount*, 14½ in. by 21½ in., 30/-

306 **A MONK** engaged in making pens; *in pencil and sepia, on a rough tinted paper*, 9½ in. by 6½ in., *SUNK mount*, 21½ in. by 14½ in., 35/-

307 **PAGES IN WAITING**; *black and white chalks, on a tinted ground, oblong*, 6½ in. by 10¼ in., *mount (SUNK)*, 14½ in. by 21½ in., 2 guineas

Two lazily lolling on a bench, another standing stretching himself, a cup and ball on the floor.

308 **"DON'T DO IT AGAIN"**; *black and white chalks, on a tinted ground*, 6 in. by 5½ in., *SUNK mount*, 21½ in. by 14½ in., 2 guineas

A shame-faced bullet-headed knave being reproved by his master; both in mid-Fifteenth Century Costume

309 **HEAD OF AN ASS**, *sepia, wash, and black crayon, on a French grey ground*, 7 in. by 4¾ in., *on SUNK mount*, 14½ in. by 21½ in., 2 guineas

310 **TURTLES**; one entirely finished in COLOURS, others partly finished, on a French grey ground, 10 in. by 6¾ in., *on SUNK MOUNT*, 14½ in. by 21½ in., £2 5s

311 **FRIEZE** representing AGRICULTURE, DESIGNED FOR THE ALBERT HALL, executed in pen-and-ink, on a terra-cotta ground, in three pieces (not complete), total length 35 in., height 6½ in.—Another, similarly executed, representing ASTRONOMY, NAVIGATION, &c., in three pieces, total length 72 in., height 5¾ in., *unmounted*, £3 10s

LANDSCAPES, ANCIENT INNS, FARM HOUSES, COTTAGES, &c., EXTERIOR AND INTERIOR, EXECUTED IN CHALKS, ON A FRENCH GREY GROUND, on SUNK mounts of a uniform size, 2 guineas each. Monogram stamped on bottom corner of each.

312 **"Winchelsea, Apl. 12, '81"** (Two willows by a brook, houses across a field in the distance), 9¾ in. by 6¾ in.

313 **"Amersham, July 8, 1885"** (View through the Granary Door of the same Inn), 9¾ in. by 6¾ in.

314 **"Griffin Kitchen, July 10"** (Shews one side of the capacious fire-place, cooking utensils on the shelves), 9¾ in. by 6¾ in.

315 **"Queenborough, May, 1880"** (Ancient

294 **The Challenge**: fully attired brigand (?), left hand holding a weapon, the right raised deprecatingly

295 **The Squire**: aged gentleman holding his hat and overcoat over his left arm, a stick in his right hand

296 **Lady**, seated, reading, in a chair

wooden frame door-way opening to a passage with a norman-arched entrance at the far end), 10½ in. by 6¾ in.

316 **"Minster, June, '81"** (Exterior view of a Cottage, wooden fence surrounding it, a rustic gate in the centre), *oblong*, 6¾ in. by 10 in.

317 **"Shillingford, Sept. 12, '84"** (Stacking the Hay: Scene in the neighbourhood of a farm-house), *oblong*, 7½ in. by 10¼ in.

318 **"Sandwich, May, 1882"** (Wooden

ORIGINAL DRAWINGS—*Continued.*H. Stacy Marks—*Continued.*

sheds of a singular box-like structure bordering a small river, a larger structure and windmill away to the rear), *oblong*, 7½ in. by 10 in.

319 "Queenborough, May, 1880" (Norman Porch, the gates spiked; huge tombstones in all directions), 10 in. by 7 in.

We have yet another phase of Stacy Marks' power in this series, and he is every bit as eloquent in it as in the others. With the same mastery of detail characteristic of his figures, he clothes these structures reminiscent of long ago, in that sacredness rightly belonging to works surviving the test of ages. And in the more modern Village Scene he can still give that same subtle expression without the touch of extreme age, but yet appearing as a thing altogether apart from our present day life. In some the light and shade effect is greatly heightened by a judicious use of sepia in addition to the chalks.

ORIGINAL DESIGNS EXECUTED IN WATER-COLOUR FOR STAINED-GLASS WINDOWS, each set of three mounted on Cartridge paper of a uniform size, 15½ in. by 11½ in.

320 Three entirely different Treatments of the Baptism of Christ, each 5½ in. by 2½ in., £2 2s

321 The Good Samaritan.—St. Peter released by the Angel—Descent of the Holy Ghost on the Apostles; each 5½ in. by 2½ in., £2 12s 6d

322 Flight into Egypt.—The Transfiguration (*uncoloured*)—Christ disputing with the Doctors; each about 6½ in. by 3½ in., 3 guineas

323 St. Mark and St. Matthew, each 6½ in. by 2½ in., with a smaller pen-and-ink sketch of angels between, 2 guineas

324 Christ washing the feet of His Disciples—On the way to Emmaus—Death of St. Peter; the two first-named 7½ in. by 3 in., the last 5 in. by 2½ in., 3 guineas *Dated Oct. 8th & 11th, 1858*

324A The Last Supper—Driving the Money-lenders from the Temple—The Transfiguration;

the first and last-named in pen-and-ink, each about 7½ in. by 3½ in., 3 guineas

325 "Dirty Clothes": a labourer with shovel across his shoulder and tea-can in his left hand; ¾-length, in WATER-COLOURS ON A DARK BLUE GROUND, 8 in. by 8½ in., 21/-

The face perhaps is too fine for the otherwise rough exterior, but this only aids in making more real the impression of a stained-glass saint which the general character of the execution seems to force upon one.

326 The Artist's Own Monogram: the letter M in the centre with H S at either side, all connected by an interlaced cord, on a shield surrounded by gracefully turned ornaments, Anno Dni 1880 at the bottom, 7 in. square, 21/-

327 Another variation of the same Monogram, 21/-

No effort of the mind is required in the interpretation of either the subject or the purpose of its design. The artist in every instance has plainly set both beyond all misconstruing of his intent; and setting aside that limitation which must more or less influence such works, they are of an original order. Apart from all this, they represent some of his earliest efforts, a fact sufficient in itself to ensure for them an interest beyond all other considerations.

THOMAS STOTHARD, R.A.

A SMALL COLLECTION OF ORIGINAL STUDIES AND DRAWINGS BY THIS EMINENT ARTIST, from the FAMOUS GALLOWAY COLLECTION, *all with the small printed Ticket*; size given (in inches) is of the Drawing, exclusive of the mount.

328 Study for a Group, the central figure about to receive the Holy Grail (in Pencil and Ink), 2½ in. by 2½ in., *on mount*, 7/6

329 Twenty-five small pen-and-ink Studies, being First Thoughts for a series of Illustrations to "The Pirate," upon two sheets, each 4½ in. by 7½ in., *two on one mount*, 21/-

The passage illustrated is written beneath each study.

330 Study for a Group in pen-and-ink, Nude Figures kneeling, on the other side a similar study, 4½ in. by 6½ in., *on mount*, 12/6

331 Several Studies in pen-and-ink for the Frontispiece of the "Atlas Pocket Books," 8½ in.

by 6½ in.—Exquisite little Drawing in sepia for vignette to the same, 1 in. by 2½ in., *two on one mount*, 21/-

332 View of HIGH ST., EDINBURGH, *Original Pencil Drawing*, 6 in. by 4 in., *sunk mount*, 21/-

333 Pen-and-Ink Drawing, Studies of Classical Figures, among them Mars and Andromeda, 6½ in. by 7½ in., *both sides of the paper used, on mount*, 12/6

334 Study for Fresco Work, in pen-and-ink, containing a number of Figures, 4 in. by 6½ in., *on mount*, 12/6

335 Van de Welde.—Original Drawing, by ESAIAS VAN DE WELDE, *Pencil touched with Ink*, Cavaliers, Ladies, and Musicians, fine costume piece, 6½ in. by 7½ in., 10/- *Circa 1615*

336 Village Well (16 in. by 10 in.), black and red chalks touched with white, charming sketch, full of delightful detail, 21/-

HARRISON WEIR.

ORIGINAL PEN-AND-INK FINISHED DRAWINGS. *Lovely Productions.*

337 Pig Feeding in a Trough, 6½ by 7 in., 25/-

338 Four Frogs Leaping into the Water, 9 in. by 7 in., 28/-

339 Wild Boar, 7½ in. by 6½ in., 2 guineas

340 Group of Six Mice, 9 in. by 7 in., 1½ guineas

341 Sheep Gambolling, 9 in. by 7 in., 2 guineas

ORIGINAL DRAWINGS—*Continued.*Harrison Weir—*Continued.*

342 Beavers Building, 7in. by 7½in.,
1 guinea

343 Elephants enjoying a Bath, 9in. by
7in., 1½ guineas

344 Muzzle Bear Dancing, 9in. by 5½in.,
1 guinea

345 Dromedary Rolling, 8in. by 7½in.,
1 guinea

346 Geese in Procession, 7½in. by 7in.,
2 guineas

347 Turtles, 6½in. by 7in., 1 guinea

348 Pussy watching Cockatoo on
Perch, 9in. by 7in., 2 guineas

349 Two Frogs, 9in. by 7in., 2 guineas

350 Bears at the Zoo, 9in. by 6in.,
2 guineas

351 Mother Goose Flying at Cur, 8in. by
7in., 1½ guineas

352 Squirrel on a Bough, 8½in. by 7½in.,
2 guineas

353 Heads of 8 Dogs and Hounds, prize
winners, 9in. by 7½in., 2 guineas

354 Cats, 9in. by 7in., 1 guinea

The dimensions are of the Drawings, which are on hand-made paper, mounted on Bristol boards, 15in. by 13in., and suitable for framing.

354A WEIR (Harrison) Pencil drawing of a spaniel, 3½in. by 4½in., *signed H. WEIR and dated 1861*, 16/-

355 WILKIE (Sir David, R.A.) PORTRAIT OF HIS WIFE AND CHILD, full-length, fine sketch in sepia, signed and dated 1837, 6½in. by 5½in., sunk mount 15½in. by 11½in., 4 guineas

J. M. WRIGHT.

356 VILLAGE SCHOOL: Scholars at play, the master sleeping in his chair, 9½in. by 13½in., *a spirited drawing in sepia, sunk mount*, £1 2s 6d

357 BACCHANALIAN PROCESSION: a number of male and female figures accompanied by Cupids; Bacchus holding aloft a wine cup, 12in. by 17in., *charmingly executed in sepia and crayon, the effect produced by the mixed tints, one of great beauty and softness, sunk mount*, 30/-

SIR BENJAMIN WEST, P.R.A.

COLLECTION OF ORIGINAL DRAWINGS AND STUDIES IN PENCIL, PEN-AND-INK, WASH, &c., without exception all are in the FINEST POSSIBLE STATE, and most of them BEAR THE ARTIST'S CHARACTERISTIC SIGNATURE AT THE BACK. BENEATH THE TITLE OF THE DRAWING, which is also written by the artist; the size indicated is the drawing itself.

ABBREVIATIONS:—*s*, signed; *b*, back; *f*, front; *d*, dated.

358 A Female Figure, 7½in. by 5½in., *study from nature in pen-and-ink, light blue background, mounted*, 15/- *s. b. & f.*

A pleasing and eloquent composition; the head in profile displays to full advantage the exquisite feminine beauty of the features, with mischievous eyes, nose slightly *retroussé*, and sensitive mouth, alive with that joy of life suggestive of youthful innocence.

359 Agesilaus rejecting the Magnificence offered him by the Egyptian Envoys, 7½in. by 6½in., *light brown wash and pen, mounted*, 15/- *s. b. & f.*

The scene is in a field without the city walls. Agesilaus with a small band of followers waits beneath the shade of a tree to receive the Envoy who approaches, accompanied by horses and men heavily laden.

360 Agrippina and her Children, 12½in. by 9½in., *study in charcoal, mounted*, 15/- *s. b. & f., d. 1771*

Agrippina's right arm partly encircles the infant boy reclining on her lap in a state of rebellion; the mother appears troubled by fears of the future; near her is another older boy pulling roughly at his hair.

361 Agrippina with her Child going through the Roman camp when in a state of mutiny, 12½in. by 9in., *pen-and-ink upon a slate grey ground, within frame border of wash and lines in varied colours, cardboard mount*, 21/- *s. b.*

The mother of Nero, followed by her maids, fearlessly wends her way through the rows of violent soldiery; most of them are submissive, though some show in their crouched attitudes their hatred, but are compelled to bow in fear.

362 Alcibiades protecting Socrates, 11½in. by 12½in., *wash, outlined in pen-and-ink, within border of vari-coloured wash, mounted*, 15/- *s. b.*

Mounted upon a charger, the young hero with uplifted spear holds in check the assailants of the aged warrior, whilst he retreats from danger bearing with him shield and spear.

363 A Muleteer: a Sketch made in France, oblong, 4½in. by 7½in., *a Finished Drawing in wash, outlined in pen-and-ink, mounted*, 15/- *s. b. & f., d. 1802*

Two mules and an ass, all heavily laden, the muleteer leaning idly against the last named. A remarkable character study.

364 Angels announcing The Birth of Our Saviour: Sketch for the Picture in Rochester Cathedral, *within an oval*, 8½in. by 7½in., *wash, outlined with ink, within border of wash and ink, mounted on thick paper*, 30/- *s. b.*

The two figures are supported by clouds, cherubims at either side; below, a glimpse of landscape with sheep grazing.

365 Cato: a Study, 7½in. by 8½in., *sepia wash and pen, mounted*, 15/- *s. b.*

A powerful composition in every respect, the face particularly fine; the intellectual severity of the features being accentuated almost to cruelty by their concentrated attention upon the treatise in which the mind of the philosopher is absorbed.

366 Christ in the Hall of Caiphas, oblong,

ORIGINAL DRAWINGS—Continued.

Sir Benjamin West—Continued.

33in. by 5½in., *sepia wash and pen, mounted, 15/-*
s. b. & f.

A study crowded with figures; the Saviour standing before the High Priest looks towards Peter, who is seen retreating to the right in evident shame.

367 Christ in the Wilderness, 12½in. by 8½in., *study in pen-and-ink, within frame of gold and wash in various colours, mounted on cardboard, 21/-*
s. b. & f., d. 1810

Looking upward to the Holy Dove the Saviour walks along oblivious to his surrounding dangers, a witch and evil spirit enveloped by a cloud to His left, and two lions within a cave beneath the path on which He walks.

368 Christ shewing a little Child as the Emblem of Heaven; design for the picture painted for Hart Davies, Esq., 7½in. by 6½in., *pen-and-ink, within border of brown wash and ink, mounted, 30/-*
s. b. & f., d. 1810

Between the figure of a kneeling woman and Christ seated, stands the child raised upon a bench; the draping of the principal figure is very fine, and his aspect one of instruction; the countenance expressive of authority and command.

369 Chryseis restored to her Father, 8½in. by 6½in., *wash outlined in pen-and-ink, border of vari-coloured wash, mounted, 15/-* s. b.

A study of the unfinished type so far as expression goes. Bowed with age the father embraces the daughter while attending to the message of the soldier with whom she has been accompanied.

370 Classical Study: two maidens reclining on a bank outside the city walls; soldiers observing them from behind a rock; cupids disporting themselves in all directions, one of the groups hastening to make the soldiers' presence known, 11½in. by 16½in., *pen-and-ink, mounted, 30/-*
s. b. & f., d. 1788

371 Classical Subject (unknown), oblong, 5½in. by 9½in., *brown wash and pen, mounted, 12/6*
s. f., d. 1784

Group of three ladies engaged in a debate upon some object held by the one occupying the central position; servants and soldiers stand at either side.

372 Continence of Scipio, 9in. by 7½in., *light brown wash and pen, border of vari-coloured wash, mounted, 15/-* s. b.

Absolute belief in the virtue of the great general is excellently portrayed in the reverent behaviour of the group, as he holds the hand of Æmelia in their midst.

373 Continence of Scipio, oblong, 13½in. by 18½in., *sepia, mounted, £2 10s* s. b.

A greatly superior interpretation to the one mentioned above both as regards grouping and facial expression.

374 Cupid stringing his Bow, 8in. by 6½in., *pen-and-ink, mounted, 12/6* s. b.

375 Cymon and Iphigenia, 8½in. by 6½in., *light brown wash and pen, border of vari-coloured wash, mounted, 15/-* s. b.

A singularly pleasing pastoral scene. The shepherd on his arrival at the top of a steep ascent suddenly discovers the sleeping maidens. Cattle are grazing in the rear and a winding river waters the distant landscape.

376 Cymon and Iphigenia, oblong, 12½in. by 18½in., *pen-and-ink, border of vari-coloured wash, mounted, £2 10s* s. b. & f., d. 1788

A similar interpretation but on a larger scale; and in this a myriad of playful cupids greatly enhances the effect.

377 Death of Cicero, 12½in. by 9in., *pen-and-ink on a slate grey ground, within border of*

wash and lines of different colours, on cardboard mount, 21/- s. b.

A stalwart soldier in a Roman helmet holds in both hands above his head the sword, which is about to decapitate the venerable orator who appears to offer no resistance; more of Anthony's soldiers appear to the right, and alarmed citizens are seen rushing away in fear on the opposite side.

378 Death of Cicero, oblong, 12½in. by 20½in., *sepia wash and pen, £2 10s s. f., d. 1785*
A milder interpretation in regard to the soldiers of Anthony, but a little less submission is shewn by their victim.

379 Death of Wat Tyler, oblong, 6½in. by 12in., *a study in charcoal, crayons, and wash, within border of wash and lines, mounted, 3 guineas* s. b.

A multitude of figures engaged in combat crowd the scene; Tyler, a little to the left surrounded by his foes, the weapons of two descending upon his head; the smoke of battle in the rear. A spirited piece of work, full of excitement and motion.

380 Death of Wat Tyler: another representation of the same, oblong, 9½in. by 14½in., *study in light brown wash, outlined with pen-and-ink, within border of wash and lines, on grey mount, £3 3s* s. b.

Only the victim and three foes are present here; clinging round his horse's neck with one arm, he strives to defend himself against the overwhelming onslaught of his two assailants with the other, but there is no doubt left as to the result of the combat; the vigour of action is marvellously depicted; and the supreme agony of fear on Tyler's face produced by but a few strokes, betrays the hand of the master.

381 Fancy Subject: a Nymph (semi-nude) reclining against a rock, oblong, 5½in. by 7½in., *pencil, mounted, 7/6* s. b. & f.

382 Farmer Driving a Wagon, behind him a boy with his arm round a mastiff, oblong, 12in. by 17½in., *wash, outlined with pen-and-ink, unmounted, 21/-* s. f., & d., 1788

The wagon and the part of the house in view, together with the boy and dog are subservient to the greater accentuation of the countryman's burly form, to properly characterise which is the principal intention of the artist. *B. West, 1783, Windsor*, is written with a flourish on the wagon's front.

383 Figures: a Study, 10½in. by 6in., *sepia wash, pen and pencil, mounted, 12/6* s. b.

384 Group, centre figure a woman; clever drawing in pen and wash, 6½in. by 8½in., 32/6

385 Group of Angels, 12½in. by 11½in., *charcoal drawing, mounted, 21/-* s. b. & f., d. 1775

Supported by clouds, two of the group play upon a harp, whilst above them with hands raised in adoration two others chant the joyful strains.

386 Group of Angels: a Study, 12½in. by 11in., *charcoal, mounted, 15/-* s. b.

Looking apparently towards the throne of the Almighty two of the cherubs are in attitudes of prayer, whilst another in the background has no part visible but the head.

387 Hector parting with his Wife and Child at the Scæan Gate: a sketch for the picture for Dr. Newton, Bishop of Bristol, 12½in. by 9in., *charcoal and pen-and-ink on a slate grey ground, with border of black and brown lines, cardboard mount, 15/-* s. b.

The impression conveyed is unpronounced and faint, the two principal figures being little more than outlined; only the nurse and child stand out distinctly, and but for their presence, this would have little of the artist's usual characteristics.

ORIGINAL DRAWINGS—Continued.

Sir Benjamin West—Continued.

388 Hope: a Study, 12 $\frac{1}{2}$ in. by 10in., *sepia wash and pen, border of vari-coloured wash, mounted, £2 2s*

In the whole composition the master stroke of genius is plainly apparent, but more particularly in the face and the pose of the lovely head, covered with a rebellious abundance of hair; so beautiful is the shading and finish, that it very forcibly reminds one of the finest works of Bartolozzi and especially those engraved after Cipriani's designs.

389 King David, 5 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in., *pen-and-ink, mounted, 12/6* s. b.

390 King David: a Study, oblong, 9 $\frac{5}{8}$ in. by 14 $\frac{3}{4}$ in., *sepia and wash, mounted, 21/-* s. b.

Prostrate in an attitude of most abject humiliation, the penitent with hands outstretched fervently implores the Divine forgiveness.

391 Lady Reading: a Study, 5 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in., *pen-and-ink, on a slate blue ground, mounted, 7/6* s. b.

392 Litter of Pigs, with the Mother, 5 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in., *black crayon on a blue ground, mounted, 7/6* s. b. & f.

393 Lucrece; a Finished Drawing, 22in. by 15 $\frac{1}{2}$ in., *light brown and blue, wash and pen, unmounted, 2 guineas*

The largest and perhaps most expressive of the whole series; great care has been expended on both draping and facial expression.

394 Our Saviour Bound: A FINISHED DRAWING, 11 $\frac{7}{8}$ in. by 7 $\frac{7}{8}$ in., *sepia and wash, within border of GOLD and wash of various tints, mounted, £3 3s* s. b. & f.

The figure is three-quarter length, admirably draped; the head surrounded by a nimbus, the hands bound; at either side above the shoulders appear the points of spears; the face expressive of joy mixed with compassion.

395 OX brought from Lord Warwick's Park and shewn to His Majesty at Windsor, Jan. 1st, 1787, oblong, 8 $\frac{1}{2}$ in. by 13 $\frac{3}{8}$ in., *pen-and-ink, within border of light brown wash, mounted, 21/-* s. f.

The title as above is written by the artist at the bottom; the measurements of the animal are indicated by lines, but they do not interfere with the drawing.

396 Paul and the Witch of Endor, oblong, 4 $\frac{5}{8}$ in. by 6 $\frac{3}{4}$ in., *black crayon on a blue ground, mounted, 15/-* s. b.

A dim and mystical representation, the effect heightened by two ghostly figures in white to the rear in the centre.

397 Priam soliciting Achilles the Body of Hector, oblong, 5 $\frac{1}{4}$ in. by 7 $\frac{3}{8}$ in., *wash, outlined in pen-and-ink, mounted, 15/-* s. b.

The dead hero's body partly visible to the left, lies at the feet of Achilles, who, seated in a chair, appears to waver in doubt as to whether he will accede to the request of the aged figure in ardent supplication kneeling before him.

398 Roman History: scene in a public square, oblong, 13 $\frac{1}{4}$ in. by 21 $\frac{1}{2}$ in., *sepia, mounted, £2 10s* s. b.

A weeping lady surrounded by a crowd of sympathisers stands before the throne of one in authority, to whom a noble Roman appeals presumably on her behalf. The crowd are held in check by the soldiery.

399 Ruddle Men from Bristol, oblong, 4 $\frac{1}{2}$ in. by 7 $\frac{7}{8}$ in., *sepia, mounted, 12/6* s. b. & f., d. 1802

A group of six men and a boy accompanied by their asses, resting beneath the shade of a number of trees.

400 St. Luke: a Study, 7 $\frac{5}{8}$ in. by 8 $\frac{1}{8}$ in., *light brown and blue wash, outlined in pen-and-ink,*

mounted, 21/-

s. b. & f., d. 1785

Sparsely clad, and seated upon a rock, the evangelist studies a scroll held in his left hand. To his right in the bottom corner appears the head and shoulders of a bull.

401 St. Mark, 8in. by 8in., *light blue and sepia, wash and pen, mounted, 21/-* s. b.

Unlike the others of the evangelist series in the look of laboured thought upon the face, instead of ecstatic inspiration; a lion couchant at his feet, together with the heaviness of his own attitude, combines wonderfully to produce an impression distinctly in keeping with the known character of the subject.

402 St. Matthew, 8in. by 7 $\frac{3}{4}$ in., *light blue, and sepia, wash and pen, mounted, 21/-* s. b. & f., d. 1785

Mounted upon an eagle which soars to the heavens, the evangelist looks upward for inspiration ere he continues his writing upon the scroll held in his left hand.

403 St. John: a Study, 6 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in., *light brown and blue wash, outlined with pen-and-ink, mounted, 21/-* s. b.

The cloud-borne figure, aided by an angel floating a little to his right, appears to be wholly filled with a burning desire to chronicle faithfully upon the tablet held by his left hand, the events his memory recalls.

404 Segestes and his Daughter before Germanicus, 12 $\frac{1}{4}$ in. by 9in., *pen-and-ink on a slate grey ground, within border of coloured wash in different tints, on cardboard mount, 21/-* s. b. & f.

Facing the warrior seated amidst his followers stands the venerable prisoner, his hands raised in eloquent gestures of appeal; his daughter immediately behind stands with face averted and in evident unconcern of the proceedings; other prisoners are seen in the rear surrounded by soldiers.

405 Segestes and his Daughter before Germanicus, 7 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in., *sepia wash and pen, mounted, 15/-* s. b. & f.

Another interpretation and considerably more microcosmic; here, the warrior upon an improvised platform immediately outside his tent listens to the story of the captives; an extensive view of the surrounding country dotted with tents and soldiery stretches away to the rear.

406 Sketch from Nature, 7in. by 4 $\frac{7}{8}$ in., *pen-and-ink, mounted, 7/6* s. b.

Two men leaning over a barrier; the face of the taller suggestive of North American origin.

407 Study for a part of the large Picture of the SHIPWRECK OF ST. PAUL, painted for the Chapel in the Greenwich Hospital, oblong, 7 $\frac{1}{4}$ in. by 9 $\frac{5}{8}$ in., *wash outlined in pen-and-ink, mounted, 2 guineas* s. b. & f.

The attention of the terrified crew is centred upon the Apostle; just landed upon the island he authoritatively commands their movements and they hasten to obey in awe, remembering the terrible effects of their last refusal to accept his words as truth.

408 Study for the Figure of Christ disputing with the Doctors, 11in. by 7 $\frac{3}{8}$ in., *pen-and-ink, mounted, 15/-* s. b.

A slim figure thinly clad stands by a large scroll, which he holds with his left, and points to with his right hand; a look of mild persuasion on the face.

409 Study for the Head of Christ, in the Cartoon of the Resurrection, painted on glass by Jervis for St. George's Chapel, Windsor, 7in. by 4 $\frac{3}{8}$ in., *pen-and-ink within brown two-line border, on thick paper mount, 30/-* s. b. & f., d. 1783

The artist's wonderful powers in the portrayal of a religious idea are manifest in the nobly-shaped head and glorified countenance upturned with an expression of triumph and holy peace.

ORIGINAL DRAWINGS—*Continued.*Sir Benjamin West—*Continued.*

410 **Studies for the Figure of the Angel in the Picture of the Prophet Isaiah**, 12½in. by 10½in., *charcoal on a slate grey ground, mounted*, 21/- *s. b.*

The three studies of the angel's figure, one especially very fine in the act of touching the Prophet's lips with the burning coal to cleanse them ere he repeated the Divine message; below are two small studies of the whole picture.

411 **Study of a Group in the Picture of Christ healing the sick**; painted by command of George III. for his Chapel in Windsor Castle, *oblong*, 6½in. by 9½in., *WATER-COLOURS, mounted*, £2 2s *s. b. & f.*

A Mother carrying an infant on her back kneels appealing with face upturned towards the Divine Healer; an

older child—the one who is sick—nestles with her head close to the mother's breast: the position of the emaciated form is terribly suggestive of acute suffering and misery.

412 **Study of Heads**, 9½in. by 7½in., *sepia wash and pen, mounted*, 12/6 *s. b. & f.*

Two girlish heads of singular beauty prettily posed in contrast, one profile, the other full face.

413 **The Cripple**, *oblong*, 4½in. by 7½in., *wash and pen, mounted*, 7/6 *s. b.*

A helpless heap of humanity prostrate upon the pavement; two charitably disposed persons come to his aid, whilst two children idly gaze on the scene.

414 **Tree in Windsor Forest: a Study**, 19½in. by 17½in., *sepia and black crayon, mounted*, 30/- *s. b.*

A powerful representation of decaying grandeur.

ORIGINAL DRAWINGS [Framed].

415 **CRUIKSHANK** (George) *GREYHOUND*, by Howitt (UNPUBLISHED), *copied by GEORGE CRUIKSHANK, a very beautiful and highly finished PENCIL DRAWING*, SO INSCRIBED IN THE ARTIST'S AUTOGRAPH, 8½in. by 10in., with cut-out mount, glazed, and in oak frame, 15½in. by 18in., £3 3s

A charming drawing executed with the utmost delicacy.

416 **CRUIKSHANK** (George) *GIANTS AT PLAY*, four original pencil drawings, by G. Cruikshank (UNPUBLISHED), *with subsidiary Sketches and Notes*, on one sheet, 8½in. by 11½in., mounted, and in oak frame, 14½in. by 17½in., £2 18s

417 **DUDLEY HARDY**.—MISS LOTTIE COLLINS, IN "TA-RA-RA-BOOM-DEAY," full length portrait, *clever drawing in black and white*, SIGNED, 15in. by 12½in., sunk mount, 22½ by 18½in., £3 3s

418 **ROMNEY** (G.) *HEAD OF AN OLD MAN*, clever pen sketch in sepia, 7½in. by 5½in., oak frame 9½in. by 7½in., 27/6

419 **ROMNEY** (G.) *HEAD OF A ROMAN YOUTH*, pen sketch in sepia, 7½in. by 5½in., oak frame, 9½in. by 7½in., 27/6

420 **ROMNEY** (G.) *SEPIA SKETCH OF A SEATED FEMALE FIGURE*, in classic drapery, playing upon a lyre, 18½in. by 12½in., oak frame, 20½in. by 14½in., £3 12s 6d

421 **ROMNEY** (G.) *SKETCH*, in sepia, of a seated female figure looking upward, very fine and bold, 14½in. by 11½in., oak frame, 16in. by 13½in., £3 12s 6d

DRAWINGS AND STUDIES BY THE OLD MASTERS

(From the Collections formed by CAPT. WM. BAILLIE [who bought and re-worked "The Hundred Guilder Plate"]; SANDRART; LORD MULGRAVE; PAUL SANDBY, R.A.; EARL SPENCER; QUEEN CHRISTINA OF SWEDEN; and GEORGE SKENE, OF SKENE, N.B.)

First rate drawings by the great Masters, by Raphael, for example, or Leonardo, or Titian, or Rembrandt, need no words to commend them; their rarity, their value in the auction-room, their immense artistic importance, alike from the point of view of the artist and of the collector set them apart beyond controversy as the choicest of possessions. By exceeding good fortune now and again at long intervals a man may even in these days stumble across one of these priceless treasures in some out-of-the-way, unexpected corner; we have known such things happen to one or two favoured mortals in the course of our London experience. There are, however, a large number of "old master" drawings of great beauty and interest still afloat in the world to be picked up by those who have a little patience for their collection, and a discriminating eye to know a good thing when luck brings them across it. The day is not yet passed when a man possessed of this patience and discernment may still set himself with reasonable hope gradually to gather together at but small outlay a very respectable collection of such drawings; drawings which would be a discredit to no cabinet in the world, examples of genuine masters and of important schools, with that singular freshness and intimacy about them which belong so peculiarly to sketches and studies, and which make them often in the eyes of the true connoisseur possessions of even greater charm than fully elaborated and finished works. We have been fortunate lately in having purchased not far short of 200 of these drawings from various well-known collections—the larger number of them in a single collection formed during the middle of the last century, with the

names of the different artists attached to them in the handwriting of the original collector. The unquestionable beauty and intrinsic importance of very many of the examples here catalogued will render them, we feel confident, of peculiar interest to all true lovers of art.

422 **Algari** (Alessandro, 1602-1654) Design for Tomb of a Pope, 15in. by 11in., *pen-and-wash drawing*, 14/-

423 **Ambrogi** (Domenico, called *Menichino del Brizio*, c. 1640) MARY MAGDALENE AT THE FEET OF CHRIST, 8in. by 7½in., *pen and wash drawing*, 16/-

424 **An Interesting Collection of 20 ORIGINAL DRAWINGS** in BLACK AND COLOURED CHALKS, PENCIL, SEPIA, and WASH, various sizes, *large folio and smaller, the fine collection for 5 guineas—GREAT BARGAIN*

425 **Arts of Peace**, beautiful Water Colour in monotint, 13½in. by 9¼in., finely executed, dated 1703, 12/6

426 **Baccio del Bianco**.—ADORATION OF THE SHEPHERDS, 14¾in. by 10in., *pen drawing heightened with white, on grey paper*, 12/6

427 **Baccio del Bianco**.—THE CREATION OF ADAM, 15in. by 10¼in., *monochrome sketch in oil*, 12/6

428 **Badalocchio** (Sisto, 1581-1647, School of the Carracci) ST. ANDREW AND AN ANGEL, 10¼in. by 5½in., *pen and wash drawing on umber ground*, 16/-

429 **Barbieri** (Giovanni Francesco, called *Guercino*, 1591-1666) A Landscape, 8in. by 10¾in., *pen drawing in bistre*, 10/-

430 **Barbieri** (G. F.) A Landscape with Figures, 6¾in. by 8¾in., *pen drawing*, 12/6

431 **Barbieri** (G. F.) A Landscape with Figures, 9½in. by 16¼in., *pen drawing*, 10/6

432 **Barbieri** (G. F.) A Landscape, SHEPHERD WITH HIS FLOCK, 7¾in. by 10½in., *pen drawing in bistre*, 6/-

433 **Barbieri** (G. F.) ST. FRANCIS, 11¾in. by 11¼in., *pen and wash drawing*, 12/-

434 **Barocci** (Federigo, 1528-1612) Head of a Man, 6¾in. by 6¼in., *coloured chalks*, 5/6

435 **Barbatelli** (Bernardino, called *Poccetti*, 1542-1612) ST. FRANCIS OF SALES, 9½in. by 6½in., *pen and wash drawing*, 15/-

436 **Battoni** (Pompeo Girolamo, 1708-1787) Composition of Figures, A SAINT RESTORING A DEAD MAN, 10¼in. by 11in., *pen and wash*, 17/6

437 **Berrettini** (Pietro, called *Pietro da Cortona*, 1596-1669) VIRGIN AND CHILD, 5¼in. by 5½in., *pencil*, 19/-

438 **Bloemen** (Pieter van, 1657-1719) READING THE PROCLAMATION, 14½in. by 11¼in., *pen and wash drawing*, 15/-

439 **Bolognese School**.—Design for Picture, Mythological Subject, *red chalk*, 10½in. by 8in., 5/- 17th Cent.

440 **Bolognese School**.—Figure of a Woman, 6in. by 4¼in., *red chalk and wash*, 17/-

441 **Bolognese School**.—Figure of a Man, draped, 5½in. by 4in., *pen and wash drawing*, 15/6

442 **Bolognese School**.—Landscape, Highwaymen, 14¾in. by 21½in., *sepia*, 15/-

443 **Bolognese School**.—Seated Figure of a Woman, draped, 6in. by 4½in., *red chalk and wash*, 15/-

444 **Bouchardon** (E.) Red Chalk Drawing from the Antique, 13¾in. by 9¾in., 5/-

445 **Boucher** (François) Study of a Child, in *red chalk*, 3¼in. by 6½in., 6/6

446 **Boucher** (after) CUPIDS HUNTING, 10¾in. by 15in., *pencil touched with white*, 12/6

447 **Bourdon** (Sébastien, 1616-1671) Composition of numerous Figures — DISTRIBUTING CLOTHES TO THE POOR, 11½in. by 11¼in., *drawing for engraving in red chalk*, 7/6

448 **Bril** (Paulus, 1556-1625) Sea View with Ruins, 8½in. by 12¾in., *pen and blue wash*, 12/6

449 **Buonaccorsi** (Pietro, called *Ferino del Vaga*, 1500-1547) GROUP OF ROMAN SOLDIERS AND ARMS, 5¼in. by 8in., *pen drawing washed with sepia*, 19/-

450 **Burino** (Antonio, 1656-1737) Allegorical Figure of FAME, 10¾in. by 7¾in., *pen and wash drawing*, 10/6

451 **Burino** (Antonio) SS. PETER AND JOHN HEALING THE SICK, 12½in. by 7¼in., *pen and wash drawing, heightened with white*, 12/6

452 **Canuti** (Domenico Maria, 1620-1684) CHILDREN AT PLAY, 6in. by 8¼in., *pen and sepia wash*, 9/6

453 **Canuti** (D. M.) CROWD ROUND A DEAD BODY, 6in. by 8¼in., *sepia drawing*, 17/6

454 **Canuti** (D. M.) Figure Composition, 6in. by 8¼in., *wash drawing*, 10/6

455 **Canuti** (D. M.) MEN PACKING BOXES, 6in. by 8¼in., *pen and wash drawing*, 16/6

456 **Canuti** (D. M.) SCENE AT A FAIR, 6in. by 8¼in., *pen and sepia wash*, 14/-

457 **Canuti** (D. M.) SCENE AT A FAIR, 6in. by 8½in., *pen and sepia wash*, 15/-

458 **Caracci School**. — PARIS RECEIVING THE APPLE, *sepia drawing (little damaged)*, 12in. by 8½in., very fine, 5/-

459 **Cardi** (Lodovico, called *Cigoli*, 1559-1613) GROUP OF FIGURES HOLDING BOOKS, 8½in. by 5¾in., *pen and wash drawing, heightened with white*, 25/-

460 **Cardi** (Lodovico) THE VISITATION, 12¾in. by 8½in., *pen and wash drawing*, 12/-

461 **Carducci** (Vincenzo, 1568-1638) ASSUMPTION OF THE VIRGIN, 16in. by 10in., *pen and wash drawing, heightened with white*, 13/-

462 **Carducci** (Vincenzo) CHRIST WASHING ST. PETER'S FEET, 10in. by 7½in., *pen drawing washed with blue*, 18/-

463 **Carlone** (Andrea, 1639-1697) SATYR AND NYMPH, decorative design, 7in. by 11¼in., *pen and bistre wash*, 18/-

464 **Casolano** (Alessandro, 1552-1606) NATIVITY WITH THE SHEPHERDS, 8in. by 6¼in., *pen and wash drawing*, 22/-

DRAWINGS & STUDIES BY THE OLD MASTERS—*Continued.*

465 **Castello** (Giovanni Battista, 1509-1579) VIRGIN AND CHILD WITH TWO SAINTS, 10 $\frac{3}{4}$ in. by 9in., *monochrome wash drawing, heightened with white*, 18/-

466 **Classic Hunting Scene**, *Design for a Fan* in pen-an-ink, 6in. by 11in., 3/-

467 **Crespi** (Giussepe Maria, 1665-1747) CHILD WITH POULTRY, 9 $\frac{1}{4}$ in. by 5 $\frac{3}{4}$ in., *red chalk*, 15/-

468 **Cresti** (Domenico, called *Il Passignano*, 1558-1638) SS. PETER AND JOHN AT THE GATE OF THE TEMPLE, 16 $\frac{1}{4}$ in. by 11 $\frac{1}{4}$ in., *monochrome oil sketch*, 12/6

469 **Dal Sole** (Giovanni Giuseppe, 1654-1719) REPOSE INTO EGYPT, 10 $\frac{1}{4}$ in. by 8in., *pencil and wash drawing*, 9/6

471 **De Hondcoeter** (Melchior, 1638-1695) Landscape, 8in. by 12 $\frac{1}{4}$ in., *pen drawing*, 12/6

472 **De la Fage** (Raymond, 1656-1684, French School) SEA NYMPHS, 8 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in., *pen drawing*, 18/-

474 **Della Bella** (S.) *Two decorative panels in red chalk*, 2 $\frac{1}{4}$ in. by 10in., and 2 $\frac{3}{4}$ in. by 10in.—THE VINTAGE, *decorative panel in pen and wash*, 5 $\frac{1}{4}$ in. by 15in.; the three for 22/6

475 **Designs for Ceiling**, 10 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in., *pencil and India ink drawing by A. DIEU*, containing a MASS OF FINE WORK, 3/- C. 1750

476 **Domenico da Ferrara**.—CONVERSION OF ST. PAUL, 9 $\frac{3}{4}$ in. by 9in., *red chalk*, 17/6

477 **Drawing of the Roman School**.—GALATEA, 7 $\frac{1}{4}$ in. by 10in., *pen drawing, and wash*, 16/-

478 **Drawing with Pen and Water-Colour** on prepared rose-coloured paper, 3 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., 4/- 17th Cent.

479 **Du Jardin** (Karel, 1625-1678) Landscape with Figures and Animals, 5 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in., *pencil and wash*, 10/-

480 **Dughet** (Gaspard, called *Gaspard Poussin*, 1613-1675) Landscape with Figures and Cattle, 13 $\frac{1}{4}$ in. by 18 $\frac{1}{2}$ in., *pen and wash drawing*, 19/-

481 **Dughet** (G.) Landscape with Figures, 13 $\frac{1}{4}$ in. by 18 $\frac{1}{2}$ in., *pen and wash drawing*, 17/-

482 **Dutch School** (from the famous *Sandart Coll.*) Rocky Landscape, 15 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in., *Indian ink*, 12/6

483 **18th Century** (Italian) Nude Study of a Man, 17 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in., *pen drawing*, 3/-

484 **Ferri** (Ciro, 1634-1689) SAINT ADORING THE VIRGIN AND CHILD, 6in. by 7 $\frac{3}{4}$ in., *pen drawing*, 13/-

485 **Florentine School**.—Design for Altar Piece, 9 $\frac{3}{4}$ in. by 6in., *pen and wash drawing*, 7/6

486 **Florentine School**.—VIRGIN AND CHILD ATTENDED BY SAINTS, 8 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in., *pen and wash drawing*, 11/-

487 **Franceschini** (Marc Antonio, 1648-1729) CHARITY, 11 $\frac{1}{4}$ in. by 16 $\frac{1}{2}$ in., *pen drawing washed with sepia*, 11/6

488 **Franceschini** (M. A.) ST. SEBASTIAN, 13 $\frac{1}{4}$ in. by 9in., *pen and wash drawing*, 16/-

489 **Francesco di Piero Grossi** (1690) DIDO, 9 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in., *pen and wash drawing, heightened with white, on prepared ground*, 19/-

490 **Franco** (Giovanni Battista, 1510-1580) ST. JEROME, 14 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in., *pen drawing*, 10/-

491 **Giordano** (Luca, 1632-1705) VENUS AND ADONIS, 11in. by 7 $\frac{3}{4}$ in., *pen drawing*, 14/-

492 **Goyen** (Jan van, 1596-1666) River Scene with Boats, 4 $\frac{1}{2}$ in. by 7 $\frac{3}{4}$ in., *pencil and wash*, 17/6

493 **Hylas**; *charcoal and chalk*, 9 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., 3/6 English 18th Cent.

494 **Italian School** (18th Cent.) Landscape with Ruins, 5 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in., *Indian ink*, 17/-

495 **Italian School**.—Landscape, 8 $\frac{1}{4}$ in. by 13in., *pen and wash drawing*, 7/6

496 **Jacopo** (or Jacone, 1525-1553) BIRTH OF ST. JOHN BAPTIST, 12 $\frac{1}{2}$ in. by 10 $\frac{1}{4}$ in., *pen and wash drawing on rich umber ground*, 26/-

497 **Jacopo**.—HERCULES AND THE HYDRA, 14 $\frac{1}{2}$ in. by 11 $\frac{1}{4}$ in., *wash drawing on rich umber ground, heightened with white*, 27/-

498 **Jacopo**.—Two Female Figures, &c., allegorical, 14 $\frac{3}{4}$ in. by 11in., *pen and wash drawing*, 17/-

499 **Jacopo**.—VIRGIN AND CHILD, WITH SAINTS, 14 $\frac{1}{4}$ in. by 11 $\frac{1}{4}$ in., *pen and wash drawing*, 17/6

500 **Jacopo Veronese**.—VIRGIN AND CHILD, WITH SAINTS, 17in. by 13 $\frac{1}{2}$ in., *pen and wash drawing*, 12/-

501 **Jordaens** (Jakob, 1593-1678, Flemish School) Studies of a Woman and Old Man, 15 $\frac{1}{2}$ in. by 9 $\frac{3}{4}$ in., *red and black chalk and wash, touched with white*, 22/6

502 **Jupiter**, full-length figure, *finished pencil drawing*, 12 $\frac{1}{4}$ in. by 7 $\frac{3}{4}$ in., 6/-

503 **Lanfranco** (Giovanni, 1581-1647) CORONATION OF THE VIRGIN, 8 $\frac{1}{4}$ in. by 14 $\frac{3}{4}$ in. [design for ceiling], *monochrome sketch in tempera*, 15/-

504 **Lanfranco**.—HOLY FAMILY, 10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in., *pen drawing and wash*, 20/-

505 **Late Roman School**.—THE RESURRECTION, 14 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in., *pen and wash drawing*, 7/6

506 **Late Roman School**.—WAR, Allegorical Panel, 8in. by 14 $\frac{1}{4}$ in., *pen and wash, heightened with white*, 4/-

507 **Le Gouaz** [Yves Marie, 1742-1816] Landscape, with Ruins, 11in. by 17 $\frac{1}{4}$ in., *red chalk*, 12/6

508 **Ligozzi** (Jacopo, 1543—after 1632) FLIGHT INTO EGYPT, 7in. by 8 $\frac{1}{4}$ in., *pen drawing washed with warm brown*, 15/-

DRAWINGS & STUDIES BY THE OLD MASTERS—*Continued.*

- 509 **Ligozzi** (Jacopo) THE POPE ASSISTING AT MASS, 8½in. by 7in., *pen and wash drawing*, 12/6
- 510 **Loutherbourg** (Philippe Jacques de, 1740-1822) SHEEP AND DOG, 7¾in. by 12¼in., *pencil*, 12/-
- 511 **Maratti** (Carlo, 1625-1713) THE VIRGIN AS A CHILD GOING UP TO THE TEMPLE, 8½in. by 5½in., *red chalk*, 24/-
- 512 **Marinari** (Onorio, 1627-1715) Figure Group, unfinished, 10½in. by 15in., *pen drawing*, 5/-
- 513 **Menaigo** (Silvestro) CHRIST HEALING THE SICK, design for decoration, 12¼in. by 18½in. *pen and ink drawing*, 15/-
- 514 **Michelangelo** (after) GROUP FROM THE JUDGMENT DAY, 29in. by 20½in., *sketch in oil*, 10/6
- 515 **Michelangelo** (after) GROUP FROM THE LAST JUDGMENT, 20in. by 29¼in., *red chalk and charcoal*, 11/-
- 516 **Michelangelo** (after) STUDY OF MALE FIGURES, 13½in. by 8½in., *black chalk*, 12/6
- 517 **Milani** (Aureliano, 1675-1749) Landscape (imperfect), 11½in. by 16in., *red chalk*, 16/-
- 518 **Milani** (Aureliano) VIRGIN AND CHILD with Saints and Angels, 13in. by 8¾in., *red chalk*, 17/6
- 519 **Mola** (c. 1640) Landscape, Gate of a Town, 7½in. by 10in., *pen drawing*, 14/-
- 520 **Murillo** (after) ST. FRANCIS XAVIER PREACHING, 19½in. by 17in., *black and white chalk*, 30/-
- 521 **Old Italian Copy**, in *pencil and sepia*, of Raphael's design of ST. PAUL PREACHING AT ATHENS, 11in. by 14½in., 7/6
- 522 **Old Italian Pen Copy** of Raphael's design of ELYMAS THE SORCERER, 10½in. by 14½in., 10/6
- 523 **Oudendijk** (Adriaen) Landscape, 21½in. by 17in., *sepia drawing*, 15/-
- 524 **Pagani** (Paolo, 1661-1716) STUDY FOR HERCULES, 22¼in. by 15¾in., *pencil*, 15/-
- 525 **Pasignano**.—A NUN TAKING THE VEIL, 9½in. by 9½in., *pen and wash drawing*, 16/-
- 526 **Pasignano**.—ALLEGORICAL COMPOSITION, design for ceiling, 16¼in. by 15in., *pen and wash drawing, heightened with white*, 17/-
- 527 **Pencil Drawing** of ITALIAN WOMAN SPINNING, 12½in. by 8½in., *fine*, 3/-
- 528 **Pietro di Pietri** (1671-1716) Allegorical Subject, 13¾in. by 9in., *pen and wash drawing, heightened with white*, 17/-
- 529 **Possenti** (Benedetto, c. 1610) LOT AND HIS DAUGHTER, 6½in. by 6½in., *pen and wash drawing*, 22/6
- 530 **Poussin** (Nicolas, 1594-1665) Figures with Landscape, 1cin. by 11½in., *pen and wash drawing*, 10/6
- 531 **Poussin** (N.) NYMPHS AND SATYRS, 15½in. by 31¼in., *red chalk and pen*, 18/-
- 532 **Poussin** (N.) RAPE OF THE SABINES, 11½in. by 20¼in., *pen and wash drawing*, 21/-
- 533 **Poussin** (N.) French School : ST. JOHN BAPTIST PREACHING, 9½in. by 14¾in., *pen and wash drawing*, 16/-
- 534 **Rademaker** (Gerard, 1672-1711) Architectural Landscape, 15¾in. by 20¾in., *sepia drawing*, 15/-
- 535 **Redi** (Tommaso, 1665-1726) Landscape, Man Sketching a House, 6in. by 8in., *pen and wash drawing*, 5/-
- 536 **Redi** (Tommaso) OUR LORD SURROUNDED BY ANGELS AMID THE CLOUDS, 13½in. by 18¾in., (Design for a ceiling), *black and white chalk on grey paper*, 17/-
- 537 **Redi** (Tommaso) Study of a Head, 6in. by 8¼in., *brush drawing in sepia*, 10/-
- 538 **Redi** (Tommaso) Study of Figures for the Last Supper, 6¼in. by 14½in., *pen drawing*, 7/6
- 539 **Redi** (Tommaso) Study of Old Man, nude (oval), 13¼in. by 10in., *wash drawing, heightened with white*, 12/6
- 540 **Redi** (Tommaso) THE GOOD SHEPHERD, 13¼in. by 10in., *black and white chalk*, 12/6
- 541 **Reni** (Guido, 1575-1642) ASSUMPTION OF THE VIRGIN, 14¾in. by 11½in., *pen and wash drawing in rich umber*, 26/-
- 542 **Reschi** (Pandolfo, 1643-1699) BATTLE-PIECE, 11¼in. by 17in., *water-colour drawing*, 15/6
- 543 **Reschi** (Pandolfo) BATTLE-PIECE, 11¼in. by 17in., *wash drawing*, 20/-
- 544 **Roman School**.—*From the Collection of Queen Christina of Sweden*.—A SAINT IN PRAYER, 16½in. by 11½in., *red chalk*, 21/-
- 545 **Roman School**.—APOLLO DRIVING THE CHARIOT OF THE SUN, 9¾in. by 15¾in., *monochrome drawing with the brush, on yellow ground, heightened with white*, 12/6
- 546 **Roman School**.—Composition of Figures Disembarking, 8¾in. by 12¼in., *pen drawing with warm wash, heightened with white*, 18/-
- 547 **Roman School**.—ISRAELITES GATHERING MANNA, 6¼in. by 9½in., *pen and wash drawing*, 18/-
- 548 **Romanelli** (Giovanni Francesco, 1610-1662) HOLY FAMILY, 8¾in. by 5in., *red chalk*, 9/6
- 549 **Romanelli** (G. F.) THE JUDGMENT DAY, ST. MICHAEL WEIGHING SOULS, 9in. by 7¼in., *pen and wash drawing*, 10/-
- 550 **Romanelli** (G. F.) THE MARRIAGE AT CANA, 10in. by 5¼in., *pen and wash drawing*, 16/-
- 551 **Rubens** (after) Rubbing from Engraver's red chalk drawing of DIANA BATHING, 14in. by 10in., 4/6
- 552 **School of Claude**.—Architectural Landscape, 7½in. by 12in., *pen and wash drawing*, 4/-
- 553 **School of Luca Cambiaso**.—DESCENT FROM THE CROSS, 17¾in. by 10¼in., *pen and wash drawing*, 17/6

DRAWINGS & STUDIES BY THE OLD MASTERS—*Continued.*

554 School of Mantegna.—Classical Composition, 15 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in., *pen and wash drawing, heightened with white, 12/-*

555 School of Paolo Veronese.—THE EXPULSION OF IGNORANCE, 16 $\frac{1}{2}$ in. by 11in., *pen and wash drawing, heightened with white, 17/6*

556 School of Parmigiano.—VIRGIN AND CHILD ATTENDED BY SAINTS, 8in. by 6in., *pen and wash drawing, 12/-*

557 School of Raphael.—Composition of FIGURES AND SKELETONS, 10 $\frac{1}{2}$ in. by 15in., *pen and bistre wash, 12/-*

558 Shepherd, Women, and Children.—*Fine drawing in red chalk by LAIRESSE, 12 $\frac{1}{4}$ in. by 15 $\frac{3}{4}$ in., 10/6*

559 Sirani (Giovanni Andrea, 1610-1670) HERCULES AND OMPHALE, 11in. by 7 $\frac{1}{2}$ in., *red chalk, 16/-*

560 Snyder (Frans) STAG HUNTED BY DOGS, 10 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in., *7/6*

561 Solimena (Francesco, called *l'Abate Ciccio*, 1657-1747) AN EMPEROR DOING HOMAGE TO THE POPE, 13in. by 31 $\frac{1}{2}$ in., *pencil, heightened with white, 13/-*

562 Solimena (Francesco) BUST OF A SAINT—for sculpture, 13 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in., *black and white chalk, 17/-*

563 Solimena (Francesco) Figure Composition, 12in. by 9in., *pencil and wash, 16/6*

564 Solimena (Francesco) ST. JOHN BAPTIST, 5 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in., *pen and wash drawing, heightened with white, 15/-*

565 Spisano (Vincenzo, 1595-1662) VIRGIN AND CHILD ENTHRONED, SURROUNDED BY SAINTS, 11 $\frac{3}{4}$ in. by 8 $\frac{3}{4}$ in., *pen and sepia drawing, heightened with white, 16/-*

566 Terenzi da Urbino (d. 1620) VIRGIN AND CHILD WITH TWO SAINTS, 15 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in., *pen and wash, heightened with white, 18/-*

567 Tiepolo (Giovanni Battista, 1696-1770) A BATTLE PIECE—design for a ceiling, 11 $\frac{1}{2}$ in. by 28 $\frac{1}{4}$ in., *wash drawing on grey paper, heightened with white, 27/-*

568 Torre Flaminio (1621-1661) A KNEELING SAINT VISITED BY OUR LORD AS A CHILD, AND ANGELS, 11in. by 7 $\frac{1}{4}$ in., *red and black chalk, 16/-*

569 Umbrian School.—THE ADORATION OF THE MAGI, 17in. by 12 $\frac{1}{2}$ in., *pen and wash drawing, touched with white, 7/6*

570 Van der Werff (Adriaan, 1659-1722) ST. MARY MAGDALENE, 12in. by 8in., *pencil, heightened with white, 12/-*

572 Vanloo.—Study for a Picture, NYMPH BATHING, *red chalk, 10 $\frac{3}{4}$ in. by 15 $\frac{1}{2}$ in., 6/-*

573 Vanni (Raffaello, 1596-1657) STUDIES OF SAINTS AND ANGELS, 7 $\frac{1}{2}$ in. by 10 $\frac{3}{4}$ in., *pen drawing, washed with sepia, 19/-*

574 Vanni (Francesco, 1565-1609) STUDIES OF SAINTS IN GLORY, 11in. by 16 $\frac{1}{4}$ in., *red chalk, 16/-*

575 Vanui (Giovanni Battista, 1599-1660) THE ANNUNCIATION, 14in. by 10in., *red chalk, 10/-*

576 Vasari (Giorgio, 1511-1574) DOUBLE COMPOSITION: above, THE ANGEL APPEARING TO ZACHARIAS; beneath, THE BIRTH OF ST. JOHN BAPTIST, 9 $\frac{3}{4}$ in. by 17in., *pen and wash drawing on grey paper, heightened with white, 25/-*

577 Vasari (G.) FORTITUDE SUCCOURING JUSTICE, allegorical subject, 12 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in., *pen and wash, heightened with white, 25/-*

578 Vasari (G.) THE CRUCIFIXION, 9in. by 12 $\frac{1}{2}$ in., *pen and wash drawing, 12/6*

579 Vasari (G.) THE INCREDULITY OF ST. THOMAS, 8 $\frac{1}{4}$ in. by 7 $\frac{1}{4}$ in., *pen and wash drawing, 15/-*

580 Venetian School.—VIRGIN AND CHILD WITH SAINTS, 18in. by 10 $\frac{1}{2}$ in., *pen and wash, heightened with white, 12/-*

581 Venetian School.—VIRGIN AND CHILD WITH ST. LUKE AND TWO SAINTS, 21 $\frac{1}{4}$ in. by 15 $\frac{1}{2}$ in., *pen and wash, heightened with white, 12/-*

582 Viani (Domenico Maria, 1668-1711) COMPOSITION OF NUMEROUS FIGURES, BEARING DEAD BODIES, &c., 11in. by 17 $\frac{1}{2}$ in., *pencil drawing on grey paper, 11/6*

583 Viani (Giovanni Maria, 1637-1700, Bolognese School) ADORATION OF THE SHEPHERDS, 9 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in., *wash drawing, heightened with white, 17/-*

584 Viani (G. M., Bolognese School) HOLY FAMILY, 8in. by 11 $\frac{1}{2}$ in., *wash drawing in monochrome, 11/6*

585 Viani (G. M.) REPOSE INTO EGYPT, 9in. by 12 $\frac{1}{2}$ in., *monochrome brush drawing, heightened with white, 18/-*

586 Wijek (Thomas, 1616-77) LANDSCAPE WITH HUNTSMEN, 15in. by 20 $\frac{3}{4}$ in., *pen outline, 25/-*

587 Zampieri (Domenico, 1581-1641) ST. FRANCIS HEALING THE SICK, design for decoration, 8 $\frac{1}{4}$ in. by 12in., *pen and ink drawing, 25/-*

589 Figure of a KNEELING PRELATE, and of a SAINT STANDING, 10 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in., *pencil and pen drawing, 14/-*

590 Six Miscellaneous Drawings, about 17in. by 16in., *15/-*

591 Five Miscellaneous Drawings, various sizes, 8 $\frac{1}{4}$ in. by 12in. to 23 $\frac{1}{2}$ in. by 13in., *12/6*

592 Three Italian Drawings, one measures 23 by 17in., the other two about 6in. by 2in., *17/-*

593 The Stoning of St. Stephen, 23in. by 17in., *pen and wash drawing touched with white, 15/-*

594 Pastel Head, 18th Century, 11in. by 8 $\frac{1}{4}$ in., *17/6*

MISCELLANEOUS PRINTS.

595 Alken (H.) A TOUCH AT THE FINE ARTS, 8 plates, oblong, 5 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in., 5/-—McLean, 1824

596 Alpine Scenery. — Landscape, with Shrine to the Virgin to the left, Monastery and Mountains in the rear, 5 $\frac{5}{8}$ in. by 3 $\frac{3}{4}$ in., India Proof before all Letters, full margins, 3/6 Circa 1830

597 Ancient History. — Nine Engravings after various Old Masters of Incidents in the Siege of Troy and other events of Ancient History, sizes from 14in. by 18in. to 4 $\frac{1}{2}$ in. by 6in., all in good state, and genuine early impressions, 5/-

Circa 1630-1760

598 Architecture. — 4 Elaborate and very Beautiful Designs for PENDENTIVES, most beautifully executed in exact imitation of Original Red Chalk Drawings, each 23 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in., 5/-

599 Arnald (G., A.R.A.) 30 beautiful Mezzotint Engravings by, of Continental Scenery, 7 $\frac{1}{2}$ in. by 10in., margins, 6/-

Circa 1800

600 Autotypes. — SEDDEN (Thos.) 16 LARGE PHOTOS. by Bedford, Lemere & Co.; EASTERN LANDSCAPES and SCENES, &c., averaging 7 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., uniformly mounted on CARDBOARD,

14in. by 18in., the whole for 5/- Hamerton Collection

601 Bejot (E.) EIFFEL TOWER; Etching, Artist's proof before letters, with present. to MR. HAMERTON, 5/-

1893

602 Berghem. — LES VOYAGEURS, Etching, by T. MAJOR, 11in. by 13in., 4/-

1748

603 Bible Copper-Plates. — Twenty-one Subjects from the LIFE OF CHRIST engraved by HIERONYMUS WIERIX after CRISPIN DE PASS and M. DE VOS, each 5 $\frac{1}{8}$ in. by 3 $\frac{7}{8}$ in., BRILLIANT EARLY IMPRESSIONS, IN FINE STATE, on 4 sheets (not mounted), £2 2s

Circa 1610

Agony in the Garden—Judas betrays Christ to the Soldiers—Before Caiaphas—Before Pilate—Scourging at the Pillar—Crowning with Thorns—Pilate washing his hands—Ecce Homo—Falling beneath the Cross—Crucifixion—Taken from the Cross—Placed in the Sepulchre—Descent into Limbo—Resurrection—Appearing to Magdalene—At table with His Disciples after His Resurrection—Appearing to Peter—The Incredulous Thomas—Ascension—Crowning of the Virgin.

603A Burnworth, Blewitt, &c. who Murdered BALL at his House in the Mint, engraved by T. Bowles, 12in. by 8in., letterpress beneath, 3/6

Circa 1700

BLAKE (Wm.) Etchings by Wm. Bell Scott after the Works of BLAKE, India proofs before letters, each about 10 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in., and good margins.

604 Adam and Eve in Paradise, from a WATER-COLOUR drawing, 5/-

605 Creation of Eve, from a WATER-COLOUR drawing, 4/6

606 Eve Eating the Forbidden Fruit, from a WATER-COLOUR drawing, 5/-

607 The Nativity, from an oil painting on copper (oblong), 4/6

608 The Queen of Evil, from a WATER-COLOUR drawing (founded upon the Book of Revelations), 4/6

609 St. Matthew and the Angel, from an oil painting on copper, 4/-

610 Group of Figures Ascending; from a drawing intended to illustrate "The Grave," 4/6

611 John Varley; from a small drawing which is the only example of comic style by Blake; it is a symbolic representation of Varley, who was in later life a man-mountain like Falstaff, 3/-

BUCK (S. & N.) Views of Castles, Abbeys, and other Valuable Remains of Antiquity in the various Counties of England: the following ORIGINAL IMPRESSIONS, as issued to the Subscribers, average size of plate mark, 7in. by 14 $\frac{1}{2}$ in., and with margins, 12in. by 19in., ALL IN GOOD STATE, ENTIRELY UNCUT, the margins of a few on'y, being a trifle torn or otherwise damaged.

612 Cheshire. — S. View of Beeston Castle, near Chester — S. View of Halton Castle — W. View of Combermere Abbey, the 3 for 12/6

613 Durham. — S.-E. View of Norham Castle — S.-W. of Brancepeth Castle — E. of Ravensworth Castle — W. of Bernard Castle (margins torn) — S.-E. of Raby Castle — S.-W. of Lumley Castle — W. of Finchale Priory — S.-W. of Yarrow Monastery — S. of Holy Island Monastery and Castle, 9 for £1 17s 6d

614 Lancashire. — S. View of Whalley Abbey — S.-W. of Lancaster Castle — W. of Gleaston Castle — S. of Clithero Castle — S. of Furness Abbey, 5 for £1 2s 6d

615 Lincoln. — N. View of Lincoln Palace — N.-E. of Louth Park Abbey — E. of Kirkstall Abbey — S.-W. of Lincoln Castle — E. of Tattershal Castle (rather badly torn) — S. of Topholme Priory — W. of Croyland Abbey — N. of Temple Bruer — W. of Torksey Hall — S.-W. of Croyland Abbey, 10 for 2 guineas

616 Northampton. — N. View of Little Billing Priory (torn), 3/6

617 Northumberland. — S.-W. View of Brinkburn Priory — S. of Warkworth Castle — S.-W. of Dunstanburgh Castle — S. of Prudhoe Castle — N. of Bothal Castle — S.-W. of Bamburgh Castle, 6 for £1 5s

618 Nottingham. — W. Prospect of Newark Castle (one corner little torn) — S.-W. of Worksop or Radford Abbey — Street, or Row of Cells in Nottm. Park (Castle in the rear) — W. of Thurgarton Priory, 4 for 17/6

619 Oxford. — N. View of Minster — Lovel — Priory — S.-E. of Ewelme Palace — N. of Oxford Castle — E. of the Inside of Eynsham Abbey (margins torn), 4 for 16/-

620 Warwick. — E. View of Kenilworth Priory — N.-W. of Maxtoke Priory — S.-E. of Tamworth Castle (one corner of margin torn off) — E. of Nun-Eaton — Nun-nery, 4 for 16/6

621 Yorkshire. — N. Prospect of Byland Abbey — N. of Whitby Abbey — S.-E. of Bolton Abbey — S. of Burstal Abbey — S. of Conisborough Castle (torn) — N. of Eggleston's Abbey — S. of Harlsey Castle — N. of Kirkham Priory — S. of Kirkstall Abbey — S. of St. Martins — Abbey — E. of Lady's Chappel, near Osmotherley — S. of St. Mary's Abbey — W. of Mount-Grace, near Osmotherley — Pomfret Castle before it was demolished — W. of Richmond Castle (bottom margin defective) — S. of Sawley Abbey — W. of Rivaux Abbey — S. of Sandal Castle (Ruins) — Castle and Town of Scarboro' — N. of Sheriff Hutton Castle, 20 for 4 guineas

MISCELLANEOUS PRINTS—*Continued.*

CARICATURES.

623 **Caricature of Royalty.**—A FIRST LESSON ON THE WELSH HARP, Clever Lithograph, 11in. by 14½in., 6/- 1848

Family Group, including Her Majesty, Prince Consort, two Princesses, &c., the Prince of Wales being instructed to Play the Harp by a nurse.

624 **Caricature Portrait** by DIGHTON, coloured.—BELLINGHAM (John) Taken at the Sessions, House, Old Bailey, May 15, 1812, *fine impression, folio*, 3/6 1812

625 **Caricature Portrait** by DIGHTON, coloured.—MUSICAL: Mr. Braham in the Character of Orlando—Madame Catalini in Semiramide, her first appearance in England, Dec. 13th, 1806, the two for 5/- 1802-6

629 **Champollion** (E.) In the HAREM, *Early Proof Etching before Letters*, 9½in. by 11½in., 8/- Hamerton Collection

630 **Champollion** (E.) LE PAPILLON, Lovely Etching after FORTUNY, 13½in. by 8½in., and margins, *brilliant Early Proof before Letters on Japanese vellum*, 10/6 Hamerton Collection

631 **China.**—Alexander (Wm.) Views in China, 15 *large Engravings*, 15in. by 20in., 3/- G. Nicol, 1796

632 **China.**—12 Large Engraved Views in, from Drawings by W. Alexander, 14in. by 19½in. 2/6 G. Nicol, 1796

633 **Cortona** (Pietro da) "Follow Me, and I will make you Fishers of Men," engraved by Vivares, and Chatelin, 15½in. by 22½in., 2/6 1769

634 **Costume.**—TASTE A LA MODE, 1735 and 1745, two rare old Prints, *after BOITARD, oblong*, 9½in. by 12½in., the pair 5/- 1745-9

635 **East** (Alfred) "A WET DAY AT HAKINE, JAPAN," DRY POINT SKETCH ON COPPER, *Presentation Proof on Vellum Paper to Stacy Marks, with East's inscription*, 9in. by 7in., 21/-

636 **Eastlake** (C. L.) Wife of Brigand Chief looking over a precipice and watching result of a battle below, 9½in. by 7½in., *engraved in Mezzo.* by C. TURNER, *Brilliant Proof, good margin*, VERY FINE, 8/6 1824

637 **Eisen, Moreau, Cipriani, &c.**—34 PLATES *engraved by, after DE LAUNAY, FIQUET, DE GHENDT, &c., &c., on LARGE 4TO SIZED PAPER*, 12/6 1774

638 **Etching.**—The GLEANER, Proof before Letters, and another *Proof on India Paper*, 4½in. by 5½in., the 2 for 5/- *Little gems.* Hamerton Collection

HOGARTH (William) Collected by Sir Gilbert East from 1788 to 1820, and are nearly all in 1st or very early state.

649 **Cruelty**, Four Stages of, a series of 4 remarkable plates, 15in. by 12½in., *FIRST STATE, with fine full margins*, 15/- 1751

Designed by W. Hogarth. Published according to Act of Parliament, Feb. 1st, 1751.

626 **Cruikshank** (Geo.) 'SMOAK JACK THE ALARMIST, EXTINGUISHING THE SECOND GREAT FIRE OF LONDON (A LA GULLIVER),' 8½in. by 13in., *good margins, HIGHLY COLOURED*, 21/-

Tegg, 1819

627 **French Caricature.**—'L'ENVIE RECI-PROQUE,' *Cripple at the Window*—'Je n'ai rien mangé depuis hier,' *Stout Officer seated at a well-stocked table*—'God-dam! ce coquin il être bien heureux de avoir faim,' 9½in. by 14½in., *good margins, COLOURED*, 4/6 *Plancher, circa 1810*

628 **Military Caricature.**—'DISMAL DANDIES, OR GENERAL MOURNING AND CRAPE,' by C. W., 12½in. by 8½in., *COLOURED, full margins*, 5/6 *Tegg, circa 1820*

639 **Etchings after OLD MASTERS**; 3 most beautiful Portraits, Earliest Proofs on India and Japan Papers, size 8in. by 6½in. each, *very brilliant*, 8/- Hamerton Collection

640 **Flameng** (L.) DEVOTION, half-length Portrait of a Noble, after VAN EYCK, *Brilliant Etching*, 9½in. by 7½in., small margin, 8/6 Hamerton Collection

641 **Flameng** (L.) Three fine Etchings after RUBENS, Moreau, etc., *one a proof before letters*, 9½in. by 7in., &c. The 3 for 4/- Hamerton Collection

642 **Flameng** (L.) Portrait of a Man, after Metaccio, *beautifully executed*, BRILLIANT PROOF ETCHING ON JAPAN PAPER, 8in. by 6in., 4/- Hamerton Collection

643 **Flaxman** (John, R.A.) ACTS OF MERCY, five Aquatints by F. C. LEWIS, oblong folio, the 5 for 5/6—*Remarkably fine* 1831

644 **Fuseli** (H., R.A.) Cardinal Beaufort's Bedchamber: Henry, Salisbury, Warwick, Attendants, 21½in. by 26in., *beautiful stipple*, by Moses Haughton, 7/6 1809

645 **Fuseli** (H., R.A.) UGOLINO (Dante's Inferno) Engraved by Moses Haughton, 20in. by 15in., *very fine stipple touched Proof engraving*, small margins, 4/6 1809

646 **Gravelot** (H.) 19 PLATES, *finely engraved within BORDERS*, by LE ROY, Simonet, ROUSSEAU, DUCLOS, Néé, Ponce, &c., *after GRAVELOT'S DESIGNS, illustrating ARIOSTO*; 8vo size, 6/- 1772

647 **Haddon Hall, &c.**—45 Proofs of Steel Plates after Creswick, Cattermole, and Westall, etc., a few duplicates, 4/-

648 **Hilton** (Wm., R.A.) UNA, Brilliant Line Engraving by W. H. Watt, 20½in. by 25in., *good margins*, 3/- 1842

650 **Enthusiasm Delineated**, 14in. by 12½in., *small margin, 2nd state*, 4/6 1795

W. Hogarth Invt., I. Mills Sculpt. With explanatory notes engraved beneath the design, copied from Hogarth's handwriting; above is engraved "Hogarth's first thought for the Medley."

MISCELLANEOUS PRINTS—Continued.

Hogarth—Continued.

651 **Lowat's Ghost on Pilgrimage**, 7½ in. by 12½ in.,
A MEZZOTINT, by Ireland, 2/6 1747

Ireland asserts that Hogarth assured Dr. Webster it was his own design. Underneath are 6 lines beginning, "Disguised thro' Life, a Layman at ye Block."

652 **The Bench**: Of the different Words, Character, Caricatura, &c., in Painting, with engraved letterpress, 12 in. by 8½ in., 3/6 1758

Hogarth worked on this plate the day before he died.

653 **The Bruiser**.—C. Churchill as a Russian Hercules, 15 in. by 11 in., small margin, 5TH STATE, with the Picture added before the palette, 3/6 1763

Designed and Engraved by Wm. Hogarth. Price 1s6d.

654 **The Invasion**, 2 Plates, 11½ in. by 17 in., with margins, 2ND STATE, with the words "France" and "England" added, 15/- 1756

Design'd and Etch'd by Wm. Hogarth. Under each design are 12 lines by David Garrick.

655 **The Laughing Audience**, 7 in. by 6¼ in., etched print, without inscription, 2/6 17—

Early States, from the Collection of the Right Hon. the Earl of Ashburnham.

656 **Marriage-a-la-Mode**.—COMPLETE SET OF SIX PLATES, second state, BRILLIANT IMPRESSIONS, 17½ in. by 14 in., engraved by SCOTIN, BARON, and RAVENET, small margins, waterstained and 4th and 5th slightly defective, £1 18s

Invented, Painted, and Published by Wm. Hogarth..... April 1st, 1745

This set is backed with canvas, which, if objected to, can easily be removed.

657 **March to Finchley**.—(A Representation of the March of the Guards towards Scotland in the year 1745) FINE STATE, GOOD IMPRESSION, 16¼ in. by 21 in., fair margins, nice condition, 21/-

Painted by Wm. Hogarth and Published Dec. 31st, 1750

657A **Illustrations** to Abraham Cowley, the Poet, fine Portrait and 6 Plates engraved by Heath after H. Tresham, R.A., 4 in. by 3 in., large uncut margins, fine impressions, 3/- c. 1800

657B **Italian View**.—Lake, with Figures and Ruins, 11½ in. by 16 in., engraved by JAS. ROBERTS after RICHARD WILSON, Fine Impressions, fair margins, 3/6 Boydell, 1765

658 **Italian Views**.—20 Engravings by various Artists, Views mostly of Mountain Scenery in Italy after CHATELET, each about 6½ in. by 6¾ in., little margins, 3/6 17—

659 **Johnson (T.) THREE STUDIES OF TREES**, all early state, Signed Proofs, about 9 in. by 6½ in. The 3 for 5/- Hamerton Collection 1886

660 **Kauffman (A.) FAIR RELIGION and her LOVELY TRAIN**, engraved by Worthington, 19 in. by 24 in., with margin, 5/- Lond., 1812

661 **Kent**.—View of SALTWOOD CASTLE at HYTHE, fine Print by J. MASON, after GEO. LAMBERT, 12½ in. by 22 in., 3/- 1761

662 **Kirk (Thos.) Titus Andronicus and young Lucius pursued by Lavinia**, 10½ in. by 14½ in., Engraved by KIRK after his own Painting, no margins, waterstained, Brilliant Early Impression, 6/6 Boydell, 1788

663 **Landseer (Edwin, R.A.) Deer Stalkers**, fine Engr. by Finden, 14 in. by 20 in., and margins, slightly foxed, 2/6 1840

664 **Le Retour de Paris**, or the Niece presented to her Relatives by her French Governess, etching by George Cruikshank, 10½ in. by 14½ in., 3/- 1835

665 **L'Hermitte (L.) 8 Etchings** by GOUPEL and others, some in more than one state, with pencil remarks; various sizes, 10/- Hamerton Collection

666 **Lithographs**.—Two Russian Village Scenes, by ORLOWSKY, 1807, 12 in. by 15 in.—Two Sleigh Scenes, 9½ in. by 21½ in., 4 lithographs, wide margins, 3/6 1827

LONDON: Original Drawings and Rare Prints from the Choice Collection of James Holbert Wilson, Esq.

667 **MOORFIELDS**.—"THE COMPLEAT AUCTIONEER," engraved by SUTTON NICHOLLS, 9½ in. by 6½ in., HINGED on mount, FINE STATE, £4 4s Circa 1740

An extremely rare print; a short description accompanies it, written by Mr. Wilson on a sheet of his note-paper; at the end he says 'This print was sold in Mr. Martin's sale for £4 10s, and was purchased by Mr. Haughton for the City Library.' The auctioneer stands beneath a tree in the 'North-west Corner of Middle Moorfields,' behind him to his right are two ladies, and on the other side two gentlemen; the books are arranged before him, fore-edges down, on a rude kind of erection in the form of a table; suspended from the tree is a facetious advertisement of the sale, and below are two verses each of four lines, also in a humorous vein. It is chiefly a poke at the contemporary taste for corrupt literature, shewn by the titles of the books and the vicious expression of at least one face in the group. 668-673

668 **Clerkenwell**.—BP. BURNETT'S RESIDENCE IN ST. JOHN'S SQUARE, 7 in. by 8 in., ORIGINAL WATER-COLOUR DRAWING by T. POYNTER, signed—Pump near the Spring, round which the Clerks of London annually performed Sacred Plays, and from which the Parish derived its name, 11 in. by 8½ in., the Original Signed Water-Colour Drawing by H. Gardner for the Print in Wilkinson's *Londina*, 27/6 the two 181—

669 **Clerkenwell**.—COURT AT THE SESSIONS HOUSE during a Trial—ROOM FOR THE GRAND JURY, one of the members speaking, the rest, with Reporters, &c., seated round two tables, TWO ORIGINAL WATER-COLOUR DRAWINGS by T. HOSMER SHEPHERD, signed, each 6 in. by 8 in., on one mount, £3 10s 182—

670 **Clerkenwell**.—"OLD HICK'S HALL, St. John St., just before it was taken down," ORIGINAL WATER-COLOUR

DRAWING by J. HOSMER SHEPHERD, 6½ in. by 9¼ in., hinged on mount, £2 5s 182—

671 **Clerkenwell**.—PRINCIPAL ELEVATION of the SESSIONS HOUSE, engraved by GEO. RICHARDSON, 10 in. by 13 in., good margins, hinged on mount, 25/- 1799

672 **Clerkenwell**.—View of St. James's Church from W. to E. as the same appeared whilst taking down in order to be re-built, COLOURED ENGRAVING by F. JUKES after H. ISHAM, circular, 11½ in. across, fair margins, 21/- 1789

673 **Clerkenwell**.—View of Tower and Arch of St. James's Church as it appeared whilst taking down in order to be re-built, COLOURED ENGRAVING by F. JUKES after H. ISHAM, circular, 11½ in. across, fair margins, 24/- 178—

MISCELLANEOUS PRINTS—*Continued.*

674 **Longueville** (C.) Six Process Etchings of SHIPPING, 5½ in. by 7¼ in., and *large margins*, 6/- Hamerton Collection

675 **Map.**—Overton's Map of Durham, with a View of the City and Battle of Neville Crosse, 15 in. by 19½ in., 2/6

676 **Maps, &c.**—Draught of the City of BUDA besieged by the Forces of the Duke of Lorraine, and Elector of Bavaria, 13½ in. by 18½ in., *London* 1686—Oblong View of HAMBURG in 1572, text at the back, 6 in. by 18½ in., *full margins*—Plan of the Island of GOREE (African Coast) with 2 Views of CAPE DE VERDE engraved by J. BASSIRE, 9 in. by 14 in., *small margins*, 17—View of PUERTO DE CAVITE (Philippine Islands) 12½ in. by 18 in., *hole in centre and torn, no margins*, 17/13—With 3 smaller Maps; 7 for 10/6 Bargain 1572-1713

677 **Maron** (Ant.) 3 splendid large engravings of Frescoes, by Vitali and Campanella, 2 of them 20 in. by 31½ in., the other smaller, stain in one corner, 3/6 1779-83

678 **Milius** (F.) BACKGAMMON PLAYERS, Proof Etching on Japanese Vellum, 6¼ in. by 8½ in., 3/- Hamerton Collection

679 **Milius** (F.) DOMESTIC PETS, after LAMBERT, Proof Etching (Durand) on JAPAN PAPER, 9½ in. by 7 in., 3/- Hamerton Collection

680 **Monnoyers** (Jean Baptiste, called "BAPTISTE") Four Etchings of BASKETS OF FLOWERS, one upright (18 in. by 15½ in., *edges damaged*) others oblong, 14½ in. by 19 in., *no margins*, 5/6 "Executed in a tasteful and splendid style."—BRYAN.

681 **Newton** (G. S., R.A.) SHYLOCK and JESSICA, 12½ in. by 10½ in., engraved by GEO. T. DOO, Open-Letter Proof, *full margins*, 5/6 1833

OLD MASTERS.—Early and Rare Impressions from Woodcuts and Copper Plates.

682 **Boivin** (R.) VENUS and the GODDESS OF A RIVER, RARE, 3½ in. by 5½ in., and 7 in. by 5¼ in., *both very fine*, 6/-

683 **Boucher** (F.) Two Groups of Children, FINE, in BROWN, Engraved by la Rue Junior, each 8 in. by 10 in., the two for 6/-

684 **Early Woodcuts.**—THE ANNUNCIATION; a large woodcut on 4 sheets, with the Monogram M.K., measurement altogether 40 in. by 28 in., 21/-

A magnificent early woodcut and in remarkably fine state.

685 **Early Woodcuts.**—THE RESURRECTION, similar to the last, and equally fine, also on four sheets, extreme measurement 38 in. by 26 in., 21/-

686 **Goltzius** (Henry) SCOURGING OF CHRIST, *magnificent impression*, 7½ in. by 5 in., 15/- 1597

687 **Hopfer** (D.) Magnificent Arch with many Figures, *on copper*, 12 in. by 8¼ in., 10/6

688 **John Maria de Breschia.**—NEPTUNE, 1538; 4¼ in. by 5¼ in., and 2 others, somewhat larger, by other Masters. ALL FINE, 8/-

689 **Rembrandt.**—VIRGIN and CHILD, very fine, SECOND STATE, 3¼ in. by 5½ in., 15/-

689A **Rubens** (P. P.) SILENUS, *brilliant* EARLY WOODCUT, 17¼ in. by 13½ in., mounted, 10/6

690 **Woodcut Title-Pages:** Three, large folio size, one smaller, all of great beauty, IN RED AND BLACK, the four for 10/6 1508-38

691 **Perelle;** 36 Etchings by Old Masters, Fine Collection, Views and Landscapes, various sizes, mostly 8vo, the whole for 5/- (17—)

692 **Picart** (B.) Group of Gentlemen and Ladies engaged in Music, Reading, and Conversation; descriptive verses beneath, oblong, 11½ in. by 20 in., *etched by PICART, after his own design, small margins, partly mounted*, BRILLIANT, 3/6 1709

693 **Piranesi.**—Die Schönsten Blätter aus Romische Alterthümer in lichtdruck ausgeführt von L. Koch, atlas folio, 10 Plates, Views, Vases, Candelabra, Ornaments, &c., from the works of Piranesi, in portfolio, 3/- 1878

694 **Poilpot and Laurens** (J.) TWO FINE ETCHINGS OF EAGLES, folio, 3/6 Hamerton Collection

695 **Raphael.**—The Frescoes of Raphael, drawn from the originals in the Vatican by N. Consoni, under the direction of L. GRUNER, 24 large and beautiful lithographic plates, 14 in. by 18½ in., *full margins*, 8/- 184—

696 **Raphael.**—The Frescoes in the Vatican, 14 large engravings of, by F. Aquila and N.

Dorigny, 10 being 18 in. by 22 in., the remaining four 15 by 26½ in., 15/- 1693

697 **Reinhart** (C.) Italian Scenery, 44 large Engravings, 11 in. by 15 in., 6/- Rome, 1793-94

698 **Reni** (Guido) St. Cecilia, 13 in. by 10½ in., 1/6 17—

699 **Return from the Continent**, or the Family Puzzled, *etching by Phillips*, 9½ in. by 13½ in., 3/- 1835

700 **Salt** (H.) Views in Abyssinia, India, St. Helena, etc., *engraved by Angus, Greig, etc.*, 33 plates, 6½ in. by 9 in., 2/- 1809

701 **Scharf** (Sir Geo.) Illustrations to Fellows' Lycia, Caria, Lydia, 8 Large Folio Plates, INDIA PROOFS, 5/- 1847

With following note by the Artist:—"India Paper Proofs of my folio plates to Lycia, Caria, Lydia, with complete letterpress excepting to Plate VIII. and wrapper. G. S., Dec. 26th, 1869."

702 **School of Bandinelli.**—Romæ P. P. Palumbus formis, 12½ in. by 17½ in., *a little mended and mounted*, 3/6 15—

703 **Shipping.**—Twelve circular Etchings of Spanish Ships and Coast Scenes, each 3 in. across,

MISCELLANEOUS PRINTS—Continued.

margins little stained, mounted on 8vo paper, 2/6

Circa 1600

704 Smirke (R.) 16 Copper Plates, engraved by Heath, etc., from designs by Smirke, illustrating the Spectator, 8vo, 2/- Harrison, 1786

705 Sporting.—LARGE HUNTING SCENE, "PRISE DU HERON," by C. VAN FALENS, engraved by J. P. Le Bas, 16in. by 20in., small margins, crease down centre, and otherwise slightly defective, partly mounted, 7/6 17—

706 Sporting.—The SHOOTER'S COMPANIONS, 11½in. by 10in., engraved by W. Giller, after A. Cooper, INDIA PROOF, full margins, 1829—"PINCHES," 7¾in. by 6½in., by J. Scott, after Cooper, full margins, 1823—"ROVER," 7¾in. by 6in., by W. D. Taylor, after Ward, full margins, 1830—SPANISH POINTER, 9½in. by 13¾in., mezzotint, small margins, mounted, 1775—STARTING FOR THE HUNT, 11¾in. by 14in., mezzotint, by J. Smith, cut close, poor state, 1717; the five, £1 10s 1717-1829

707 Statuary.—Seven Large Engravings by Piranesi, Faldoni, and others, of Classical Statues in Rome and other Italian Cities, various sizes up to 16in. by 12in., some mounted, good state, 3/6 1671-17—

708 Statuary.—58 splendid large Engravings of Greek and Roman Gods, Goddesses, Heroes, the Muses, etc., designed and engraved in the highest style of Art, by modern French Artists, imperial folio, size of plate 16½in. by 12½in., with large margins, VERY CHEAP, 12/6 Circa 1800

709 Stothard (Thos., R.A.) THE WELLINGTON SHIELD, 6 Plates showing the MAGNIFICENT DETAILS, each 14in. by 24½in., with LARGE MARGINS, the 6 for 7/6 Forster Collection

710 Swinburne (H.) Views in Spain, 17 large plates, folio, 3/6 J. Scott, 1808

711 Taylor (John, of Bath) Two Italian Landscapes, Ruins prominent in the foreground of both, 18in. by 21¾in., engraved by Taylor from his own designs, no margins, fair state, Brilliant Early Impressions, 9/6 1773

712 Teniers (D.) LE PRINTEMPS, Vue de Rhone, engraved by T. MAJOR; L'HIVER, eng. by A. LAURENT; each 13½in. by 18½in., uniform. The 2 for 7/6 1753

713 Thames Views.—5 ETCHINGS by A.

BALLIN, of Tilbury, Gravesend, &c., varying sizes, one 9in. by 13½in., MOST BRILLIANT, ON INDIA PAPER, Signed Artist's Proofs, a lovely lot, 12/6 Hamerton Collection

714 Thomson (Henry, R.A.) The Finding of Perdita, engraved in Line and Stipple by I. S. Agar, Proof on India Paper, before Inscription, 19in. by 15in., large margins, 6/6 1832

715 Thomson (Henry, R.A.) The Finding of Perdita, another, Proof on India Paper, with Title, 5/- 1832

716 Titian.—LA VIE HUMAINE, Beautiful Line Engraving by Rasenet, 10¾ by 15in., 5/- 17—

717 Views in Germany and Austria: A Collection of 37 Bird's-eye and other Views, of the 17th and 18th Centuries, various sizes, the lot for 5/-

718 Virgil.—22 COPPER-PLATES of Scenes from the ÆNEID and others of his Works, each 3½in. by 5½in., unsigned, partly mounted, 2 on 1 sheet, fine state, fair margins, 10/6 Circa 1610

719 Vivares (Thos.) Two Landscapes, with Shepherd in the fore-ground, by F. Zucarelli, 14½in. by 19in., engraved by Vivares and J. Mason, corners defective, small margins, 3/6 17—

720 Westall (R., R.A.) 9 Vignettes, Illustrating Sharpe's edition of Milton's Minor Poems, fine impressions, large uncut margins to 8vo size, 3/- 1816

721 Wickenden (R. J.) NOTRE DAME, superb Etching on a LARGE SCALE, 23½in. by 19in., REMARQUE PROOF, No. 1, 15/- Hamerton Collection

"To my kind friend Philip Gilbert Hamerton, Esq., Robt. J. Wickenden, Oct. 3rd, 1894," on margin.

722 Winterhalter (F.) Prince of Wales and Prince Alfred (1849) in Highland Costume, with Dog and Landscape, lithographed by Leon Noel, India Proof, 20in. by 15in., with margins, 3/- 1849

723 Woodcut (Large) of MOSES and ARON, the former bearing Tables of the Law, 9½in. by 14½in., 5/- An early and very curious woodcut.

724 Woodcuts.—Engravers' Proofs on INDIA PAPER; a Collection of 389, from the JOHN FORSTER COLLECTION, consisting of COSTUME Male and Female, Views, Architecture, &c., &c. The whole for 10/- Great Bargain

COLOURED PRINTS.

725 Coloured Prints.—SPANISH CRIES, a Series of 20, 4to, scarce, 5/- (184—)

726 Coloured Views.—Chain Bridge in the Garden of Worlitz—Vue de Schönhausen; oblong, 7¾in. by 12in., and 8¾in. by 15½in. respectively, engraved by SCHAIZ, &c., full margins, 3/- Berlin, 1787. &c.

727 Costumes, Manners and Customs, &c.—36 BEAUTIFUL COLOURED PLATES, oblong folio, with good margins, IN FINE STATE, 10/6

728 Elopement and Repentance, Female

Figures, oval prints in stipple of dark brown tint, of the Bartolozzi School, 9in. by 7½in., margins, 10/-

729 Flowers.—113 beautifully Coloured Plates of Flowers by Fitch, J. W. Smith, Holden, &c., 4to, a parcel, only 6/6 V.Y.

730 Flowers.—26 Engravings of Flowers, coloured by hand, 4to, from the Horticultural Transactions, &c., 2/- V.Y.

731 Natural History.—22 Engravings coloured by hand, of Animals, 4to and 8vo, 3/6

COLOURED PRINTS—*Continued.*

732 **Pellegrini** (D.) CHRIST CHANGING WATER INTO WINE at the Marriage in Cana of Galilee, *fine stipple engraving in COLOURS*, by L. SCHIAVONETTI, 18 $\frac{3}{4}$ in. by 24in., grand piece, on large cardboard mount, 25/- 1803

733 **in.** — "Oh! Te ne te manquerat pas!!" *engraved by MARAGE, printed in colours*, 15 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in., 10/6 (1800)

734 **Prints** (Pair of Coloured) Laundress reading a *billet-doux*.—Scene in the same Room, Concealing her Lover on the approach of an Elderly Lady; each 14in. by 10 $\frac{1}{2}$ in., *stained, and cut close all round*, 8/6

735 **Rowlandson**.—DESCRIPTION OF A BOXING MATCH, June 9th, 1812; SPIRITED COLORED PRINT, *cut close*, 13 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in., 7/6 1812

736 **Sicard**.—"Oh, the fortuna!" *engraved in stipple by Boquet, printed in colours, oval*, 14 $\frac{1}{4}$ in. by 10 $\frac{3}{4}$ in., 7/6 (1800)

737 **Singleton** (H.) CHRIST'S JOURNEY TO JERUSALEM, STIPPLE ENGRAVING *in COLOUR* by THOUVENIN, 16 $\frac{1}{2}$ in. by 23in., cut round and mounted on large cardboard, 18/- *Circa* 1800

738 **Smith** (J. R.) HORNELIA, *a very pretty picture in RED*, similar to Kauffman's style, *oval shape*, subject 9 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in., and margin, 12/6 1783

"Hobnelia, seated in a dreary vale,
In pensive mood rehearsed her piteous tale," &c.
—*Gay's Pastoral.*

739 **Stothard** (T.) INNOCENT PLAY, engraved by Knight, *small oval brown stipple*, 3 $\frac{1}{2}$ in. by 2 $\frac{1}{2}$ in., 4/- 1787

740 **Vauthier** (Jules Antoine) Five Imaginative Female Portraits: La Mariée—La Belle Jardinière—La Jeune Parisienne—La Demoiselle d'Honneur—La Jeune Florentine—L'Accordée; each 17in. by 13in., *engraved by GIRARD, BENOIST, POMEL, BADOUREAU, AUGRAND, and BERTRAND, the first and last printed in Colours, full margins*, exceptionally fine state, 12/6 *Paris, circa* 1805

741 **West** (Benj.) THE LAST SUPPER, *a large stipple Engraving*, 16 $\frac{1}{2}$ in. by 23in., by *Thouvenin*, COLOURED, no margin, mounted on large cardboard, 18/- *Circa* 1800

PORTRAITS.

742 **Arlington** (Henry Bennet, *Earl of*) Engraved by Houbraken after LELY, folio, 3/- 1739

743 **Arundel** (Thomas Howard, *Earl of*) Line Engraving by Wm. Sharp after VANDYKE, INDIA PROOF, large 4to, 6/- 1823

744 **Barrington** (Wm., *Viscount*) Stipple Engraving by C. Knight after SIR T. LAWRENCE, 4to, 3/6 1800

745 **Bedford** (John Russel, *1st Earl of*) Engraved by Houbraken from the original, folio, 3/- 1739

746 **Bedford** (Francis, *Earl of*) Line Engraving by Vertue after VANDYKE, 3/- 1737

747 **Bedford** (His Excellency John, *Duke of*) Seated, with View of Woburn Abbey, brown Stipple by Garrard from the Original Picture, sm. folio, 4/- 1806

748 **Bonaparte** (*Duke of Reichstadt*), *beautifully engraved in line after ENDER by STEIN-MULLER*, three-quarter length, oval, 6in. by 4 $\frac{1}{2}$ in., plate mark 10in. by 8in., very large margins, BRILLIANT PROOF, *scarce*, 32/6

From Beckingham Hall, Newark.

749 **Burdett** (Sir Francis) Line Engraving by Wm. Sharpe, from the Picture painted during his imprisonment in the Tower, by NORTHCOTE, large 4to, VERY FINE, 12/6 1811

750 **Cambridge** (Adolphus Frederick, *Duke of*) Mezzotint by Ward after Sir Wm. Beechey, PROOF, 4to, 6/- 1825

751 **Cardigan** (Jas. Brudenell, *Earl of*) Mezzotint Engraving by J. Grozer after the Painting by G. ROMNEY, large 4to, 18/- 1799

752 **Corday** (Charlotte) Fine circular Portrait by LE VACHER, beneath which is the Death of

Marat by Duplessi Bertaux, followed by eng. text, 14in. by 9in., 4/- 1798

753 **Clifford** (Richard, *Lord*) and Lady Jane, his Sister, with Dog, &c., Mezzotint by Smith after SIR G. KNELLER, folio, 26/- (17—)

754 **Coke** (Thos. Wm., *M.P. for Norfolk*) Fine Mezzotint by Turner after Barber, large folio, 12/6 1816

755 **Coke** (Thos. Wm.) with View of Holkham Hall, brown Stipple by Gerrard from the Original Picture, 4/6 1806

756 **Denbigh and Desmond** (Basil, *Earl of*) Splendid Mezzotint by Watts, from the Painting by N. Dance, large folio, 22/- 1775

757 **Dickens** (Chas.) Half-length, early signed remarque proof Etching, 21 $\frac{3}{4}$ in. by 11 $\frac{3}{4}$ in., and large margin, with autograph inscription to Mr. Hamerton, 21/- Hamerton Collection

758 **Duke of Northumberland**, *full-length, seated*, grand mezzotint by SAMUEL COUSINS, *R.A.*, **proof on India paper**, plate mark 30 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in., large margins, *walnut frame, gold fillet*, 46in. by 34in., 3 guineas

From the Collection of the late T. B. Grove, Esq.

759 **Fielding** (The Rt. Hon. Mary) Fine Mezzotint by Becket after SIR PETER LELY, sq. folio, 25/- (17—)

760 **Fitzwilliam** (*Earl*) and Dog, Mezzotint by S. W. Reynolds after Owen, sq. folio, VERY FINE, 12/6 1818

761 **Garrick** (David) Fine Portrait by Robt. Edge Pine, engraved in line by SKELTON, 14in. by 11 $\frac{1}{2}$ in., 5/- 1818

762 **Gentleman** of the Court of Charles I. (name unknown). Engraved in line by Heath after VANDYKE, 4/- 1823

PORTRAITS—Continued.

763 Gordon (Alex. Sinclair) Full-length Equestrian, fine stipple, by A. Canton, after A. W. Devis, 2oin. by 14 $\frac{3}{4}$ in., *cut close*, 4/6 1805

764 Granby (John Manners, *Marquis of*) Drawn by Derby from the Original by Sir J. Reynolds, Engraved in Stipple by Robinson, INDIA PROOF, folio, large margin, 2/- 1829

765 Hall (Geo. Webb) FINE FULL-LENGTH MEZZOTINT PORTRAIT OF, with hat and stick in his right hand, landscape in the rear, engraved by W. S. REYNOLDS after the painting of LONSDALE, 22 $\frac{1}{2}$ in. by 14 $\frac{3}{4}$ in. (*engraved surface*), BRILLIANT OPEN-LETTER PROOF *with full margins*, 10/- 1822

Presented to Mrs. Webb Hall by the Agricultural Associations of Gt. Britain.

766 Hales (Sir Edward) Stipple by Gold from the original Picture, INDIA PROOF, 2/-

767 Holbein (H.) Portrait of Earl of Surrey, *W. Hollar fecit.*, 5in. by 3 $\frac{1}{2}$ in., *large margin*; also, Portrait of a Lady, by Hollar, *circular*, 3 $\frac{1}{2}$ in. dia., *mounted*. The two for 6/- 1646

768 Holbein (H.) Portrait of a Boy, *engraved in stipple by Cooper, and tinted*, 6in. by 5in., 1/6 17—

769 Holbein (H.) SUFFOLK (The Duchess of) Fine stipple, by Bartolozzi, 13 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., large margins, 3/6 1792

770 Holland (The late Henry) seated, with View of Hans Place. Stipple Engraving by Gerrard, 4to, 4/- 1806

HOUBRAKEN AND VERTUE'S Heads of Illustrious Persons of Great Britain, BRILLIANT ORIGINAL IMPRESSIONS ON LARGE PAPER of the following fine series of Portraits, after Holbein, Vandyke, Kneller, Lely, &c., imp. folio size 1742

- 771 Abbot (*Archbp. of Canterbury*), 3/6
- 772 Anne of Denmark (*Queen of James I.*), 4/-
- 773 Bacon (*Sir Francis, Lord Chancellor*), 5/-
- 774 Bacon (*Sir Nic., Lord Keeper*), 5/-
- 775 Bennet (*Henry, Earl of Arlington*), 4/-
- 776 Boyle (*Henry, Lord Carleton*), 4/-
- 777 Boyle (*Hon. Robert*), 5/-
- 778 Buchanan (*George*), 4/-
- 779 Cavendish (*Wm., Duke of Newcastle*), 5/-
- 780 Cecil (*Wm., Lord Burleigh*), 5/-
- 781 Chaucer (*Geoffrey*), 7/6
- 782 Cooper (*Anthony Ashley, Earl of Shaftesbury*), 5/-
- 783 Coventry (*Thos. Lord, Lord Keeper*), 5/-
- 784 Devereux (*Robert, Earl of Essex*), 5/-
- 785 Digby (*Geo. Lord, Earl of Bristol*), 5/-
- 786 Dudley (*Robert, Earl of Leicester*), 5/-
- 787 Fisher (*John, Bp. of Rochester*), 4/-
- 788 Fleetwood (*Lieutenant General*), 5/-
- 789 Godolphin (*Sidney, Earl of*), 5/-
- 790 Graham (*James, Marquess of Montrose*), 5/-
- 791 Henry (*Prince, Son of James I.*), 5/-
- 792 Howard (*Thos., Duke of Norfolk*), 5/-
- 793 Hyde (*Laurence, Earl of Rochester*), 5/-
- 794 Jonson (*Ben*), after Oliver, 7/6
- 795 Lauderdale (*John, Duke of*), 5/-
- 796 Lindsey (*Robert, Earl of*), 5/-

- 797 Locke (*John*), 5/-
- 798 Mordaunt (*Charles, Earl of Peterborough*), 5/-
- 799 Morton (*Earl of, Regent of Scotland*), 5/-
- 800 Nottingham (*Daniel Finch, Earl of*), 5/-
- 801 Otway (*Thomas, the Poet*), 7/6
- 802 Piercy (*Algernon, Earl of Northumberland*), 5/-
- 803 Russell (*William Lord*), 5/-
- 804 Russell (*John, 1st Earl of Bedford, died 1559*), 5/-
- 805 Russell (*William, 1st Duke of Bedford, created 1694, mended in margin*), 4/-
- 806 Russell (*Edward, Earl of Orford, 1653-1727, Admiral*), 5/-
- 807 Sackville (*Edward, Earl of Dorset*), 5/-
- 808 Sackville (*Thomas, Earl of Dorset*), 5/-
- 809 Savile (*George, Marquis of Halifax*), 5/-
- 810 Schomberg (*Frederick, Duke of*), 5/-
- 811 Seymour (*Edward, Duke of Somerset, Protector*), 5/-
- 812 Stuart (*James, Duke of Richmond and Lennox*), 5/-
- 813 Talbot (*Charles, Lord, Lord Chancellor*), 5/-
- 814 Thurlow (*John, Secretary to Cromwell*), 5/-
- 815 Tillotson (*John, Archbishop of Canterbury*), 4/-
- 816 Vane (*Sir Henry, 1612-1662*), 5/-
- 817 Warham (*Wm., Archbp. of Canterbury*), 5/-
- 818 Williams (*John, Archbp. of York, Lord Keeper*), 5/-
- 819 Willis (*Thomas, M.D., 1621-1675*), 5/-
- 820 Wyndham (*Sir Wm., 1687-1740*), 4/-

821 House of Commons in 1833, from the Painting by Hayter, 22in. by 28in., with Key, 2/- 1870

"Sketched from the original picture now in the National Portrait Gallery, September. Nov. 8th, 1870, Geo. Scharf."

822 Huntington (Rev. Wm. S. S.) Portrait after Pellegrini, *engraved by J. Gadby*, 19in. by 15in., *repaired*, 2/6

823 Jones (Ladies Frances and Catherine, *Daughters to the Earl of Ranelagh*) AND BLACK PAGE BOY. Mezzotint by Smith after Vanderpaort, folio, £1 17s 6d (1780)

824 Knightley (Devereux, *of Fazosley*) Fine Mezzotint. T. Smith, fec. et ex., 18/- (17—)
The subject of this portrait died in his 19th year.

825 Lauderdale (John, *Duke of*) Engraved by Houbraken after LELY, folio, 3/- 1740

826 Manesse (H.) Portrait of QUEEN MARY, $\frac{3}{4}$ -length, after an OLD MASTER, brilliant Engraving after the Original in Hampton Court, 9 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in., and large margins, 3/6 1841

827 Margaret, Countess of Lennox, Fine PROOF ETCHING by T. JOHNSON, *before letters*, 9in. by 6in., 12/6 Hamerton Collection 1889

828 Meautys (Sir Thos.) Fine Full-length by W. GREATBACH, 9 $\frac{1}{4}$ in. by 6 $\frac{1}{2}$ in., and good margins, 3/6 1841

829 Meautys (Sir Thos.) Line Engraving by Greatbach, INDIA PROOF, sm. folio, good margins, 4/- Granger Society, 1841

830 Mostijn (The Hon. Lady Essex) BRILLIANT MEZZOTINT by J. Smith after SIR G. KNELLER, sm. folio, £1 10s 1705

PORTRAITS—Continued.

831 NAPOLEON.—A Collection of Nine Rare Portraits, engraved in STIPPLE and LINE, as described below, from BARON BLUDOWSKY'S COLLECTION, price 7 guineas 1810, &c.

NAPOLEON, circular, bust by Longhi (repaired); NAPOLEON, by Langlet, both 8vo size; the remainder folio, with large margins, *entirely uncut*. GIUSEPPE NAPOLEONE, half-length, stipple, by Verico, after Vicart; MARIA LUISA, half-length, line, by Verico, after Biscich; ELISA, half-length, stipple, by Ant. Verico, after Benvenuti; BONAPARTE, $\frac{3}{4}$ -length, line, grand costume piece by Longhi, after Gros; NAPOLEON, half-length, line, by Bortignon, after Dumont; NAPOLEON, full-length equestrian, stipple, by Simon, after Vernet; NAPOLEON, half-length, line, by Verico, after Vigneux.

832 Napoleon I.—*Fine Engraved Portrait by Dien, "Né à Ajaccio le 15 Août 1769," oval shape, 6in. by 5in., full margin, 5/6*

833 Newcastle (Thomas Holles, *Duke of*) Fine Mezzotint after SIR G. KNELLER, large 4to, 10/6 (17—)

834 Newman (Cardinal) Half-length, beautiful Etching, by T. JOHNSON, BEFORE THE PLATE WAS STEELED, Artist's signature, 12/6 Hamerton Collection 1890

835 Orange (His Serene Highness the Hereditary Prince) Fine mezzo. by Chas. Turner, after J. S. Copeley, 13 $\frac{1}{4}$ in. by 9in., small margin, 4/- (1780)

836 Ormond (*Duchess of*) with NEGRO PAGE BOY holding train. Mezzotint by Smith after SIR G. KNELLER, folio, RARE, 38/-

837 Oxford (Rt. Hon. E. Harley, *Earl of*) Fine Engraving by Virtue after Michael Dahl, folio, 6/- 1745

838 Penrhyn (Lord) Stipple by Jas. Heath, after Thomson, large margin, folio, *Private Plate Proof before Letters, 12/6* (182—)

ROYAL PORTRAITS, FULL-LENGTH, engraved in Mezzotint, by TURNER and DUNKARTON; from the fine Collection of LORD METCALFE. Published in 1816.

847 Christian IV., King of Denmark, with his Eldest Son Frederick, engraved by R. DUNKARTON, from a rare Print by WM. PASSE, 14in. by 10 $\frac{1}{2}$ in., 8/6

848 Frederick V. of Simmerin, Elector Palatine 1610, Titular King of Bohemia, 1619, engraved by CHARLES TURNER, from an authentic original, 15 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in. (Equestrian), very fine, 8/6

849 Henry the Great, King of France, and Navarre, &c., as he lay in State after the Murder, 1610, engraved by R. DUNKARTON, from a rare Print by J. BRIOT, after QUESNEL, 14in. by 10 $\frac{1}{2}$ in., 8/6

850 Henry, Prince of Wales, Eldest Son of King

839 Philip II. of Spain and Mary of England, by J. Brown, after G. P. HARDING, *Fac. sigs.*, 9 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in., and large margin, 3/6 1841

840 Porteus (Bishop) Stipple by C. Picard from a Drawing by H. Edridge, folio, 8/6 1800

841 Portrait of Gentleman unknown, $\frac{1}{4}$ figure, with fur cape, bare headed, with rocky background, his hand on a dog's head, Brilliant Mezzotint, 4to, 7/6 (17—)

842 Portrait of Gentleman unknown, $\frac{1}{4}$ length, Mezzotint by Say, after Sir Wm. Beechy, 4to, 5/- (17—)

843 Princess Royal and Prince of Wales, fine Engraving in Stipple by ROSS, FIRST AND BEST TOUCHED PROOF ON INDIA PAPER, 15 $\frac{1}{4}$ in. by 12in., 4/6 1842

844 Reynolds (Sir Joshua) Portrait of Dr. Markham (Preceptor to the Prince of Wales), fine mezzotint, proof before any letters, 11in. by 9 $\frac{1}{2}$ in., cut close, 10/6 1808

845 Richmond (Frances T. Stewart, *Duchess of*) Stipple by Thomson, drawn by Derby from the Original of SIR P. LELY, folio, 2/6 1823

846 ROGER PAYNE in his Workshop (Portrait of), full-length, REPRODUCED IN COLOURS IN EXACT FACSIMILE, from a contemporary water-colour drawing, size of plate-mark 9in. by 7in., with margins 15in. by 11in., price 21/-

A small engraving (4 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.) from this water-colour appeared in Dibdin's "Bibliographical Decameron," vol. II., p. 501, with these remarks by Dr. Dibdin: "The reader cannot have a better idea of the squalid appearance of the renowned ROGER PAYNE than by the following facsimile of him—taken on a reduced scale from a private print which Mr. Payne's father caused to be executed, at his own expense, after the death of our hero. It shews 'the man at his work (as Mr. Nichols says very truly) in his deplorable working room.'"

James I., engraved by DUNKARTON, from the extremely rare Print of S. PASS, 14in. by 10 $\frac{1}{4}$ in., 12/6

851 James I., King of England (Equestrian), engr. by C. TURNER, from a rare Print by DELAREM, 13 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in., 12/6

852 Maximilian, Emperor of Germany, &c., Dressed for a Tournament, engraved by Chas. Turner, from a rare Print by Hans Burghmair (Equestrian), 14 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., fine, 8/6

853 William I., Prince of Orange, &c., engraved by Charles Turner, from an Original by J. Weirix, 14 $\frac{1}{2}$ in. by 10 $\frac{1}{2}$ in., brilliant, 8/6

854 Rubens' Mother.—Half-length Etching by T. JOHNSON, 7 $\frac{1}{2}$ in. by 6in., Brilliant Signed Proof, 5/- Hamerton Collection 1886

855 Rubens and his Wife.—Very beautiful Pair of Etchings by L. Flameng, both ARTIST'S SIGNED PROOFS, 16 $\frac{3}{4}$ in. by 12 $\frac{3}{4}$ in., £2 2s the pair. Hamerton Collection

Two magnificent half-length Costume Portraits.

856 Ruskin (John) Half-length, Finely Etched by T. JOHNSON, beautiful early Signed Proof

before any Letters, 11 $\frac{3}{4}$ in. by 9in., 17/6 Hamerton Collection 1891

857 Sackvill (Thos., *Earl of Dorset, &c.*) Stipple by Vertue from an original at Knowles, folio, 4/- (17 $\frac{1}{2}$ 3)

858 Somerset (William, *Duke of, Marquis of Hertford, etc.*) Engraved by Vertue after SIR P. LELY, folio, SCARCE, 26/- 1724

859 Somerset (Sara, *Duchess of*) LINE ENGRAVING by G. Vertue, sq. folio, RARE, 38/- 1736

PORTRAITS—Continued.

860 **Stafford** (William Howard, *Viscount*) Stipple Engraving by Scriven, drawn by Derby from the original of Vandyke, folio, large margin, 2/- 1825

861 **Sterne** (Rev. Laurence) PORTRAIT, full-length, a beautiful coloured PRINT, 10½ in. by 7 in., in sunk mount, £1 12s 6d

With following written on margin by Sir Geo. Scharf: "Facsimile of a drawing by Carmouille. Given to G. S. by Edward Cheney, May, 1881."

862 **Sussex** (Thos. Radclyffe, *Earl of*) Drawn by Haines from the original of Sir Ant. More, Stipple Engraving by Meyer, INDIA PROOF, folio, 3/6 (18—)

863 **Talbot** (Lord Charles, 1684-1737), Lord High Chancellor, fine line engraving by Houbraken after Vanderbank, 14½ in. by 9 in., 3/6 1740

864 **Taylor** (Michael Angelo) Mezzotint by S. W. Reynolds, after Lonsdale, large 4to, good margin, 6/- 1822

865 **Thornton** (Lieut.-General William) Fine Mezzotint by C. Turner, after the Painting by Madame Varillat, large folio, 22/6 (18—)

866 **Wellington** (*Great Duke of*) Half-length, engraved by Wedgwood, after Briggs, R.A., 10 in. by 8 in., 3/- 1841

867 **West** (Joseph, of *Welbourn, Yorkshire*) Mezzotint, Painted, Engraved, and Published by S. W. Reynolds, sm. folio, 6/- 1798

868 **West** (James) Mezzotint by Meyer after J. Simpson, 4to, 4/- 1830

LINE ENGRAVINGS, ETCHINGS, MEZZOTINTS, &c. (All Framed).

869 **Aristotle** FIXING THE PERIOD OF HIS EXISTENCE, a very finely engraved mezzotint, close mount, black and gold, framed in harmony, size 12 in. by 16 in., 8/6

870 **CHANDOS** (Marquis of) Full-length portrait, magnificent mezzotint, proof before letters, in polished maple frame, 35 in. by 24 in., £1 7s 6d

871 **Dominichino**.—Charitable Works of St. Cecilia; fine old engraving by R. A. Persyn, gilt frame, height 19½ by 23½ in., 4/6

872 **Egg** (Augustus, *friend of Dickens*) Fine proof half-length portrait, India paper, before letters, by Barlow after PHILLIP, with both Painter and Engraver's Autographs, presented to JOHN FORSTER, 16½ in. by 12½ in., plain gold frame, 25½ in. by 21½ in., 12/6

873 **Embossed Leather**.—GROUP OF THE NATIVITY, 19½ in. by 14½ in., framed, 32/6

A really important piece, outlined with remarkable strength and decision, complete in every detail.

874 **Maclise**.—MALVOLIO: Line engraving by R. STAINES, 6½ in. by 10 in., oak frame 14½ in. by 18 in., 5/-

875 **Mezzotint**, fine old, Paul before Felix, answering the accusation of Tertullus, Acts xxiv., 5-25, in moulded ebonized frame, with moulded gilt beading, 10/6

876 **Newdegate** (Chas. N., Esq., *M.P.*) Full-length, engraved by T. O. Barlow, after F. R.

Say, very fine clear print from private plate on India paper, plate mark 20 in. by 16 in., with margins, in polished maple frame 33½ in. by 21½ in., £1 1s

877 **Pownall** (H., Esq., *Chairman of Middlesex Quarter Sessions and Deputy-Lieutenant of the County*) Full-length portrait in Mezzotint, by F. Joubert, after E. H. Eddis, in polished maple frame, 33½ in. by 24 in., 15/-

878 **Rembrandt**.—Etching, PORTRAIT OF HIMSELF, 4½ in. by 2½ in., sunk mount in old carved blackwood frame, 12½ in. by 9½ in., 6/6

879 **Rowlandson**.—Seven Coloured Engravings after Woodward, HORSE ACCOMPLISHMENTS: An Astronomer—A Paviour—A Devotee—A Timekeeper—A Civilian—An Arithmetician—A Loiterer; all with good margins and in fine condition, in moulded ebonized frames with gilt beading, 11½ in. by 14 in., each 12/6 or the seven for £4 Ackermann, 1799

880 **Sumner** (Right Rev. C. R., *Bishop of Winchester*) Half-length portrait in mezzotint, by A. Bouvier, after Amelie Munier, with ample margins, in polished oak frame, 27 by 22½ in., 15/-

881 **Trajan's Column**, a fine engraving showing sectional arrangements and giving measurements, polished oak frame, height 48 in. by 12½ in., 6/6

ARUNDEL SOCIETY CHROMO-LITHOGRAPHS: Size given is exclusive of mounts, and height precedes width, all rare.

882 **Bazzi**.—St. Benedict preaching to Women (*Fresco in the Convent of Monte Olivetto, near Sienna*), dome shaped, 21 in. by 22 in., 10/6 1872

883 **Gozzoli** (Benozzo) Angels Adoring: Second Part (*Fresco in Riccardi Chapel, Florence*), 30 in. by 18½ in., scarce, 21/- 1885

884 **Luini**.—Adoration of The Magi (*Fresco at Saronno*), dome shaped, 26½ in. by 23½ in., scarce, 18/- 1866

885 **Luini**.—Presentation in The Temple (*Fresco at Saronno*), dome shaped, 26 in. by 23 in., 18/- 1864

886 **Michael Angelo**.—The Prophet Jeremiah (*Fresco on Sistine Chapel ceiling*), 9/- 1871

887 **Pinturicchio**.—S. Catharine of Alexandria pleading before her Judges (*Fresco in one of the Appartamenti Borgia in the Vatican*), oblong, dome shaped, 31 in. by 18½ in., 21/- 1886